

FROM THE AUTHOR OF THE PSYCHOTRONIC VIDEO GUIDE!!!

Number 24 / Five Dollars

PSYCHOTRONIC

Video

**JAMES
KAREN**
POLTERGEIST !

**JULIE
EGE**
THE LEGEND OF
THE SEVEN GOLDEN
VAMPIRES !

**JOHN
"BUD"
CARDOS**
KINGDOM OF
THE SPIDERS !

**LARRY
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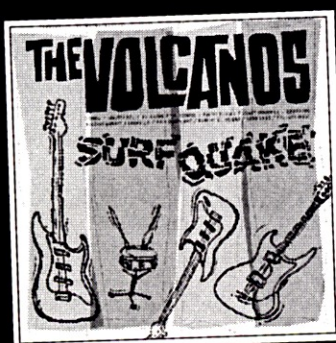


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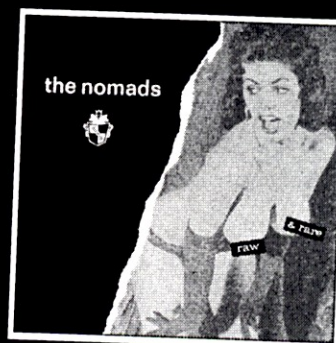
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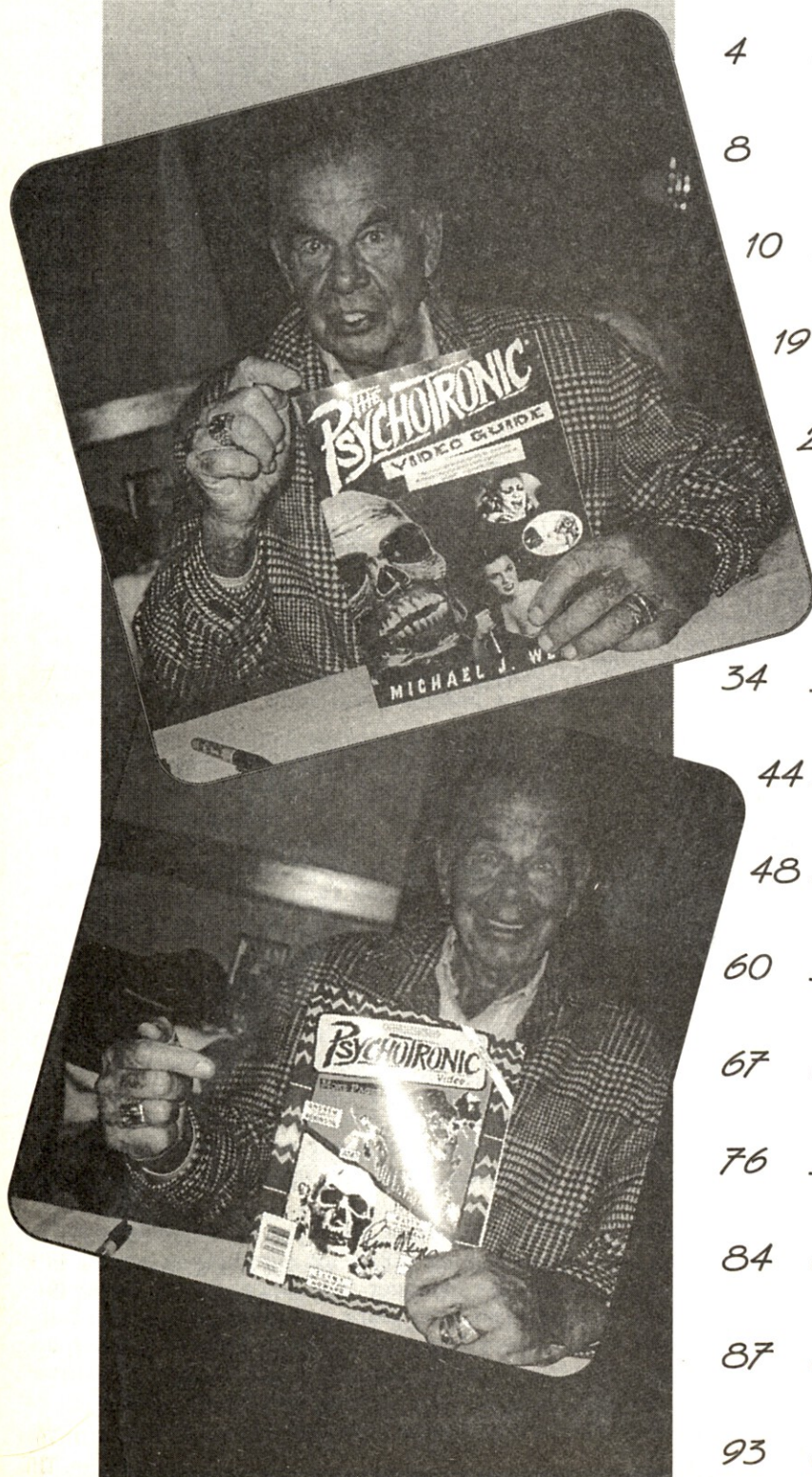
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Russ Meyer photos by Vic Mizzi

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PSYCHOTRONIC® NUMBER 24, 1997

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LARRY BUCHANAN was once only known for his low budget direct to TV AIP sci fi movies (like ZONTAR, THE THING FROM VENUS and MARS NEEDS WOMEN). We now know that the maverick Dallas based director made movies as diverse as THE NAKED WITCH, THE TRIAL OF LEE HARVEY OSWALD and DOWN ON US. Several Buchanan movies deal with conspiracies and cover-ups (JFK, Marilyn, 60s rock star deaths...) and his early 60s trial movies are fascinating time pieces. Interviewer Michael Price, film critic for the Fort Worth Star - Telegram, co-wrote the ground breaking Forgotten Horrors book and is a musician and actor. He also interviewed Leo Fong for PV.

JAMES KAREN is known for his roles in POLTERGEIST and RETURN OF THE LIVING DEAD, but he also was the star of FRANKENSTEIN MEETS THE SPACE MONSTER, co-starred in HERCULES IN NEW YORK and is the Pathmark man on NYC area TV! He was a long time close friend of the legendary Buster Keaton and appeared with him in the famous short FILM. Long Island radio personality Dennis Daniel (who also interviewed Julie Adams, John Agar and Dario Argento for PV) asked Karen (one of the nicest actors you could ever meet) about his whole career.

JULIE EGE was just a teenager from a Norwegian fishing village when she won a beauty contest, moved to England, was signed to Hammer Films and found herself promoted as "The Sex Star Of The 70s." She appeared in a James Bond movie, many British sex comedies and horror movies like MUTATIONS, CRAZE and LEGEND OF THE SEVEN GOLDEN VAMPIRES before going back home to be a nurse. She was interviewed by Niels Solberg, a Norwegian theatre director and writer who studied theatre and film in America in the 80s. He writes about cult films and is working on a book on Ege.

JOHN "BUD" CARDOS has been in show biz since he was a little kid in Hollywood. He later went from catching BIRDS for Alfred Hitchcock to being a very busy stunt man, production manager (and actor) for people like Al Adamson, Dick Clark, Richard Rush, Bob Clark and others. He worked with countless actors (and even Charles Manson) on many features. Cardos also directed the first post war black cast western (SOUL SOLDIER), KINGDOM OF THE SPIDERS, SKELETON COAST and others. Bob Plante, who edits the fine fanzine, Disturbed, interviewed Cardos about his whole career.



Welcome to our second 100 pg. issue. Yes, it is late, but we hope you'll think it was worth the wait! Major work was done on this issue in Manhattan, upstate New York, Long Island, L.A., Union City, New Jersey, Raleigh (and Cary) North Carolina, Ann Arbor, Michigan, New Orleans, Louisiana, Fort Worth, Texas, Haugesund, Norway and on Metro North Trains.

The new PSYCHOTRONIC VIDEO GUIDE has been out now since October and sales are excellent. It seems to be easy to find in most book stores and autographed copies are available from us. The British Titan edition was published in December. U.K. copies have (an excellent) new cover but the contents are the same. Stores wanting wholesale copies in Europe (or overseas readers who want info) should call TITAN Publishing in London (44 71 620 0200) or write to TITAN Mail Order, 42-44 Dolben St., London SE1 OUP, England.

Note to stores: We only sell individual copies of THE PSYCHOTRONIC VIDEO GUIDE. Call your regular book wholesaler or call ST. MARTIN's Special Sales at (800) 288-2131 for wholesale info. Stores interested in doing book signing sessions should call John Carly (St. Martins publicity) at (212) 674-5151 (ex. 528).

Companies that used to have their movies released by various video labels formed their own video divisions (smart move) in recent years. Roger Corman has his own New Horizons Video (and is producing movies for Showtime), Charles Band has his own Full Moon Video (and various offshoots), and even Troma has it's own video company now. These companies all release lots of tapes. Some are even good! Other "B" title video specialists (like A.I.P.) are gone, but others like P. M., APix and the more respectable sounding Republic and Turner keep cranking them out. With these releases, all the older rarities discovered by mail order companies and all the new indy releases, there is still no danger of ever running out of review material.

Meanwhile, major science fiction and alien invasion movies are back big time (obviously) and since SCREAM (by far, former Cleveland Wes Craven's best movie in many years) was a hit, theatrical horror movies might be back soon too. I think the failure of the last (terrible) ELM ST., HALLOWEEN and FRIDAY THE 13th movies followed by overblown literary adaptations of Bram Stoker, Mary Shelly and the Jack Nicholson werewolf really killed off American horror for a while (except for all the now commonplace psycho killer movies). PSYCHOTRONIC is about exploitation movies of all kinds, but I started out as a kid fan of horror and science fiction, reading Famous Monsters (and Castle Of Frankenstein) and watching movies on the Ghoulardi (and Big Chuck) show in Cleveland. Back then (or during the 70's while working in restaurants and record stores), I never could have imagined doing what I do now for a living. Sometimes I think I'll wake up (screaming) in a roach infested apartment, catch the Rapid Transit, clock in and return to scrubbing greasy pots or unloading heavy skids of Elton John albums. Ahhhhhhh!

PSYCHOTRONIC® NUMBER 24, 1997

THANKS TO: Larry Buchanan, James Karen, Julie Ege, John 'Bud' Cardos, Zoot, The Crook And Chase Show, Tower, See/Hear, Cynthia Rose, Maitland McDonough, Gordon Smith, Carl Thompson, Bill Hoffman, Ken Lamplugh, Frank Henenlotter, Alan Handelman, Andy Schwartz, Ian Johnston, Fred Hopkins, Claudia Bell, Cape Copy Center, Something Weird, Video Search Of Miami, Sinister Cinema, Threat Theatre, the many national, local, pro and fan publications (including Entertainment Weekly and NY Times) and radio talk shows who reviewed or promoted the new PV book, everybody who attended and helped out with our party and (for PV #23): Andrew Robinson, Patty McCormack, Robert Ginty and Clint Howard.

DEDICATED TO: Peter Clark

COVER: THE MAN WHO TURNED TO STONE (56), A Sam Katzman Columbia production starring Victor Jory, Ann Doran and Charlotte Austin.

TOP TEN RECENT MUSIC ACQUISITIONS

- 1 Things Go Better With Coke (CD with 64 bands or singers doing 60s Coke ads)
- 2 Ron Haydock And The Boppers - 99 Chicks (Norton CD) includes booklet by Miriam Linna.
- 3 Bobby Fuller - El Paso Rock (Norton CD) includes booklet by Miriam Linna.
- 4 Slim And Slam - The Groove Juice Special (Columbia CD) - booklet includes notes by Eddie Gorodetsky.
- 5 Motorhead (Castle Com. CD re-issue of 6 classic LPs, all with additional tracks and booklets)
- 6 Insect Surfers - Death Valley Coastline (Marlon CD)
- 7 Viva! Los Straitjackets (Upstart LP)
- 8 Captain Lockheed And The Star Fighters (used import LP)
- 9 Rick Nelson In Concert (used Decca LP)
- 10 Supersnazz - I Gotta Go Now (Estrus 45 with built in comic book written by the publishers of HighBall magazine)



PAPA/BIRD

Elvis cut a few notes of "Papa Oom Mow Mow." He sings it while warming up for "Going Home," a song recorded for STAY AWAY JOE that ended up on the SPEEDWAY LP. This alternate take with the Papa intro can be found on the Elvis Collector's Gold 3 CD set issued in 91. - **Mike Swasey (L.A.)**. I recently conducted an interview with Al Frasier, leader of The Rivingtons, for a future issue. His great group, of course, recorded the original Papa Oom Mow Mow which Gboulardi helped make a big hit in NE Ohio (they even sang it on the Gboulardi show once) and The Bird.

Recently I saw (in the K -Club near the Reeperbahn in Hamburg) the new rock combo The Creatures From The Trash Lagoon do a wild version of "Surfin' Bird." The band features a red haired girl singer and do (lots of Cramps material) and their own songs. - **August Flatt (Lubeck, Germany)**

I am fortunate to have found a partner for life from Canton, Ohio, who grew up on Hoolihan and Big Chuck and whose dad owned a drive-in in Florida! I have a deeper appreciation for what you are doing now and have already done. She and I read the horror host and Ohio music articles together. Some Ohio people are cool and special. Why, I don't know. I've met a lot of them. - **Rich Eldert (Jersey City, NJ)**

ANDREW ROBINSON

Loved your Andy Robinson interview. As time goes by, he'll be more associated with DEEP SPACE NINE's Gorak than DIRTY HARRY's Scorpio. You know the game where you can trace any actor back to Kevin Bacon? You can play a variation with Andy and STAR TREK. The following actors with whom he has worked (all mentioned in the interview) have affiliations to a TREK incarnation: Rene Auberjonois, Kate Mulgrew, Robert Hooks, William Schallert, Harris Yulin, Salome Jens, Kenneth Mars..... - **Herb Lichenstein (Chic)**. The list went on.

Really liked the Andrew Robinson interview. (He's) a guy who really tells it like it is. I'm confused about the inclusion of WOMEN'S PRISON MASSACRE (Vestron), an Italian film from 82 with Laura Gemser. And it's certainly not also known as CONVICTS WOMEN, a 70 Henning Schellerup film. I'm positive Robinson is in neither of these movies anyway. Also on video: SOMEONE I TOUCH (Worldvision), NOT MY KID

(SVE) and FROM HERE TO ETERNITY (Vidmark). - **Paul Petrosky (Pittsburgh)**. Robinson, by the way, played Little Joe's brother in law on a special 2 hour 72 BONANZA.

The Andrew Robinson interview was good, although it was slightly disappointing to learn that he and Clint Howard don't seem to be as weird as the characters they play, unlike a guy like Michael Berryman, who, from his interview, seems to be even stranger than the characters he plays (if that's possible). - **John Oldfield (Lincoln, Nebraska)**. For other "stranger than fiction" interviews check out the ones we did on Timothy Carey, Susan Tyrrell, Lawrence Tierney or Brion James!

PATTY McCORMACK

Nice piece on Patty McCormack but it was Patsy Kelly not Nancy Kelly who starred in 30s comedy shorts with Thelma Todd. In THE BAD SEED, Patty's character Rhoda (called "Rodent" in the Mad magazine parody) appears to be an extension of Mary Tilford, Lillian Hellman's rat brat from The Children's Hour. - **John Witek (Huntington, WV)**. Nancy Kelly, who had been a child actress in the 20s, was later in many 40s features (including TARZAN'S DESERT MYSTERY) and received a Tony for her THE BAD SEED mother role on Broadway. Her brother was Jack Kelly. Orson Welles' joke title for his movie was WHEN ARE YOU GOING TO FINISH DON QUIXOTE.

I own a copy of THE YOUNG ANIMALS. It was released here on a low price label (it cost 5 marks) as HIGHWAY FIGHTERS and the cover art tries to sell it as a BULLITT like car-action-chase drama. It says: "Super-action chases thru hell with 600 PS." And: "Experience this arousingly relevant not before seen thriller!" - **Andreas Pieper (Munster, Germany)**. Another (collectable) Patty credit is the soundtrack album for a TV special presentation of THE SNOW QUEEN (59).

CLINT HOWARD

Wonderful to see an interview with one of my favorite actors, Clint Howard. Another show I saw Clint on was the PLEASE DON'T EAT THE DAISIES series. These Howard flics are also on video: COTTON CANDY (Time/Life), I NEVER PROMISED YOU A ROSE GARDEN (Warner), THE WILD COUNTRY (Disney), HUCKLEBERRY FINN (Fox) and THE DEATH OF RITCHIE (Prism). - **Paul Petrosky (Pittsburgh)**



Patty on the set of KATHY O

Video Beat has *THE EXPLOSIVE GENERATION* and *ROCK N ROLL HIGH SCHOOL* is available again (!). See *To Avoid Fainting Clint*, by the way, was the main guest star on his 65 *BONANZA*.

REVIEWS

BIGFOOT is a movie I've seen a dozen times, one of my all time favorite bad movies, mainly because of the great cast and the crew behind the camera. (Director) Robert F. Slatzer did a lot of things (including) books on Marilyn, Ken Maynard, Thelma Todd and others. Henning Schellerup was 2nd unit camera operator, Bob Ditz was a soundman, Hugo Grimaldi was a cutter and so on. The writer and director of *THE SEA SERPENT* (*LA SERPIENTE DE LA MAR*) is in fact, Spanish director Armando de Ossorio and it's one of the poorest movies I've seen in a while. - **Andreas Pieper (Munster, Germany)**

I think the movie *WORKING STIFFS* (PV #23) is clearly a take on a Bukowski short story from *The Most Beautiful Girl In Town*, called *The Gut-Wringing Machine*. In that story, guys running a temp agency run proud, complaining, trouble-making temps through the machine, providing a steady stream of compliant temps willing to work for below award wages! - **David & Allison Tamsitt (Miranda, NSW, Australia)**

The little gap toothed blonde heroine in *THE HAND OF PLEASURE* (PV #23) is Terri Johnson, aka Lynn Harris or Judy Medford. She and Marie Arnold must have appeared in more of the nudie movies of the time than any other actresses. She had featured roles in *LITTLE MISS INNOCENCE*, *BELOW THE BELT*, the A. C. Stephens epic *PLEASURE UNLIMITED*, with script by Ed Wood Jr., *THE EROTIC ADVENTURES OF ZORRO*, *VIDEO VIXENS*, *MIDNIGHT PLOWBOY* and even *FLESH GORDON*. - **Don Douglas (Oklahoma City)** Now that I know her akas, she was also in *THE STEWARDESSES*, *WANDA*, *THE SADISTIC HYPNOTIST*, and other Ed Wood scripted movies: *CLASS REUNION*, *SNOW BUNNIES* (that's her on the left in the photo on pg. 34 of PV #8) and *COCKTAIL HOSTESS*.

Hate to shatter your illusions, but that's not Kate Beckinsale rolling on Aidan Quinn's bed or skinny dipping in *HAUNTED*. Ms. B felt the nudity was irrelevant to the plot, so the money guys slipped in one of those darned body doubles. - **Scott Green (Solihull, England)**

I'm 99% convinced that the shot of the Sandra Dee wife with the hatchet in her head (from *THE BLACK CAT*) was used on the cover of the *Angry Samoans* 80 12" ep "Inside My Brain." - **Hugh Shelton (Centerline, MI)**

I saw a screening of *STARK RAVING MAD* (PV #21) at Northwest Film Studies Center in the early 80s. It was produced in Portland, Oregon during a short-lived boom in local filmmaking. Director George Hood was a well known local, independent filmmaker (doing industrials). His father Frank Hood owned the main film lab in town. Actor Russell Fast was one of the best actors in Portland at the time. Portland's indie movement seemed to stall when an outside company raised a couple million dollars to make a movie about Mt. St. Helens. The subsequent

movie (starring Art Carney) flopped and the investment community shied away from the film business. - **Mark Verheiden (Sierra Madre, CA)**. Verheiden wrote *THE MASK* (Jim Carrey) and *TIMECOP*.

Enrique Carreras is listed as director of *LEGEND OF HORROR* (PV #23) which you list as being made in the 1960s. Enrique Carreras was a founder of Hammer Films in England. He was the father of James Carreras who spearheaded the company's entry into the horror/sci-fi production field, and the grandfather of Michael Carreras who presided over Hammer's eventual demise. Enrique died in 1950. - **Richard Gordon (NYC)**. The Carreras credit is from the print. Possibly it was a different person with the same name from Argentina? Richard Gordon is, of course, the producer of *PSYCHOTRONIC* faves including *FIEND WITHOUT A FACE*, *FIRST MAN INTO SPACE* and *DEVIL DOLL*.

Your review of *KING DINOSAUR* was interesting since it mentions that Tom Gries wrote the screenplay. Although I must agree that *KING DINOSAUR* is "pretty mind numbing," Gries later directed episodes of TV

series such as *BATMAN* and *RAT PATROL* which, in my opinion, were more absurd than anything that Lippert Productions ever released. Douglas Henderson may not have enjoyed a stellar career after appearing in *KING DINOSAUR* (and *INVASION OF THE SAUCER MEN*) but he did appear in three episodes of the original *OUTER LIMITS*. - **Lou Henken (Flushing, NY)**



CONFESSIONS OF AN OPIUM EATER

The last week has seen both *DERANGED* and *CONFESSIONS OF AN OPIUM EATER* shown late night on network TV. We picked up ex rental copies of *SWITCHBLADE SISTERS*, *BURY ME AN ANGEL* and *VAN NUYS BOULEVARD* for \$7 each. Sydney's last revival house is back. They've been showing things like Fulci's *ZOMBIE*, *SUPERVIXENS*, *FANNY HILL*,

THE STEWARDESSES, *THE TRIP* and many other favourite movies. Just shows that you can get lucky no matter where you live! - **Allison & David Tamsitt (Miranda, NSW, Australia)**

Would you know if *GAMBLING WITH SOULS* (36) and *VICE RACKET* (37) are the same film? They both star (the same people). - **Harold Pfeffer (The Bronx)**. The book *GRINDHOUSE* explains that they are the same and are from J. D. Kendis in 36. *Sinister Cinema* offers *GAMBLING WITH SOULS*.

I was a little surprised and disappointed to learn that Loonic wasn't included on your film source page of the new Video Guide. Your book lists *Something Weird* as the distributor of *TELL TALE HEART* despite the fact that theirs is jumpy (spicy) and worn. I own the only film print known to exist of *HITLER, DEAD OR ALIVE*. Ours is a video generation earlier than the "dupe" Goodtimes puts out. I'm sorry if I sound bitter but can you imagine how frustrating it is to watch others getting the credit every time you uncover a rare film. Loonic continues to put the money into the tapes, not slick boxes or ad hype. By the way, Silver Lake Int. (David Heavner) has picked up *DEEPLY DISTURBED* (reviewed last issue) - **Lory-Michael Ringuette (SF)**. Ringuette (in business for over 10 years) sent copies of the tapes he mentioned (they are better), but how could I have known that before? The companies I listed in the book

are the ones that I've found to have the most titles, are reliable and have kept us aware of their existence over the years by sending new catalogs and review tapes. Quality is important, but some slick boxes and self hype couldn't hurt. Loonic, by the way is lowering it's tape price to \$12.95.

In the review of RAINBOW THIEF it should have said "the stars of course, were both in LAWRENCE OF ARABIA." The director of FUEGO is Armando Bo. For THE SURGEON, it should have said "(Isabel) Glaser and (James) Remar in a surprising full nude swim scene." (H. P. LOVECRAFT'S) NECRONOMICON (BOOK OF THE DEAD) (PV #22) is now available from New Line Video (rated R)

MUSIC

Bring back the music reviews in PV! Sure they don't belong, but who cares? Wrestling didn't belong in early issues of Fango, but they're still better than the boring issues published now-a-days. Besides, PV music reviews are the only place I ever hear of those bands! I discovered Man... Or Astronaut through PV and hope to find more cool bands. - **Robert Parigi (L.A.)**

OBITS

In PSYCHOTRONIC #23, it was mentioned that David Gahan of the band Depeche Mode had died. I have enclosed an article saying he was still alive, that it was a drug overdose but he lived, which is great. - **John Drake (Whiteland, IN)**. The "death" of Gahan (he entered rehab) was reported in various publications. Several readers pointed out this error.

This picture of our late dear friend Mr. Tiny Tim was taken when Tim did a CD signing at Newspeak/Obsidian Video. We were fortunate to have gotten to know Tiny as more than just the media sideshow oddity he was portrayed as. As eccentric one-of-a-kinds go, Tiny was the king of all broke-the-molds-when-they-made-hims. He was an extremely gifted musician and singer who knew literally thousands of popular songs from the turn of the century to the present. Just hours before his death, Tiny left a message on our (mutual) friend Jim Foley's answering machine congratulating him (on his new born daughter) and ending with "This is Tiny Tim - signing off!" These were his last recorded words. So long, Mr. Tim. - **Robert Jazz + Ben Roth (Providence, R.I.)**

Clinton Kimbrough also directed one picture for AIP, THE YOUNG NURSES. This was perhaps the most interesting of Corman's "nurse" movies. It certainly had the most eclectic cast: Samuel Fuller, Mantan Moreland, Alan Arbus, Sally Kirkland, Dick Miller (of course), and Andy Warhol star Tom Baker. You should have mentioned George Burns' final film appearance, his cameo in RADIOLAND MURDERS, at the age of 98. - **Erich Mees (Dunwoody, GA)**

Was surprised by the tasteful tributes to Timothy Leary shown on Comedy Central. Surely the idiotic classic rock stations nationwide played the stupid Moody Blues song into the ground as a "tribute." Leary had just completed what turned out to be his final project, a CD with legendary 70s biker rocker Simon Stokes (also remembered for the hilarious Chucky rap from CHILD'S PLAY). - **CJ Price (Hanau, Germany - en route to Bosnia)**. We get more mail all the time from people in military service (Price is in the Army) or jail. We hope all their terms are safe and as short as possible (with the possible exception of jailed killers, rapists, heroin dealers and corrupt politicians).

Steve (Gilbert) Talbot, son of Lyle, lives here in the Bay area and is a highly respected producer of PBS documentaries like the FRONTLINE shows on General Motors and Rush Limbaugh. It was a thrill to read your review of BLONDES HAVE MORE GUNS (which I edited) even if you didn't like it. I now feel truly PSYCHOTRONIC. - **Rick Le Compte (Oakland, CA)**

Last issues obit should have read - Albert R. 'Cubby' Broccoli

OTHER INTERVIEWS

-You may have seen that the Mitchell/Petrillo article was cited as a prime source in the new Jerry Lewis biography, which adds a lot of good info to

the story from Jerry's point of view. A good telling of the story, I thought, but pretty hard on poor old Duke. I put Bill Lustig in touch with Duke Mitchell's son about a (planned) laserdisc reissue of MASSACRE MAFIA STYLE. - **Todd Rutt (NYC)**. Todd (who interviewed Sammy Petrillo in PV #11) also directed SHOCK! SHOCK! (still available from Rhino). Lustig still hopes to re-release Mitchell's movie (and his GONE WITH THE POPE!).

Sometime when I replace my dead turntable, I'll make you a tape of a Cameron Mitchell 7" 45 I have. I think it's a dramatic reading.. I got it from my friend Shannah who is/was his second cousin. Young cousin Cameron broke her dad's collarbone when they were kids, rough housing. I gave them a copy

of the Cameron interview from your mag. At a family reunion, not long after her died, they went through it, then played the record. It has a cool picture sleeve. - **Rich Eldert (Jersey City, NJ)**

SCREENWRITERS

#22 is great. Interviews with many of my co-conspirators and my name in print (not on a wanted photo!). Thank you for listing writer's credits in your reviews! I can tell you that a great deal of hard work goes into some of these scripts, only to have them cheesed by some talentless director, or look like junk because they were shot in ten days on a budget so small there was no film stock for a second take. We work long hours for little money and zero recognition. Nice that somebody notices we're out there! - **William C. Martell (Studio City, CA)**. Martell's filmed scripts



include *TREACHEROUS*, *INVISIBLE MOM*, *HARD EVIDENCE*, two Marc Singer movies and two Don "The Dragon" Wilson movies.

A few days ago I had the consummate displeasure of being shown your pulpy little paperback, *PSYCHOTRONIC VIDEO GUIDE*. A few (soon to be former) friends pointed out your "synopsis" of a picture I wrote ten years ago called *LORDS OF MAGIC*. Not only must I suffer the indignities heaped upon me by a Philistine director who had no clue how to realize *Sword & Sorcery*, and thought he was Don Siegel, you add insult to injury by publishing an error - filled blurb. In your towering incompetence and abysmal ignorance, you branded *LORDS OF MAGIC* as copying *HIGHLANDER*. This is an unforgivable slander. I wrote the original script in the Spring of 1986, long before I ever saw *HIGHLANDER*. If you really knew what you are doing, you would know that *LORDS OF MAGIC* does not copy *HIGHLANDER*! I copied the plot from *GHOSTBUSTERS* and the ending from Corman's *THE RAVEN*. **Sherman Hirsh (North Hollywood, CA)**. *Hirsh also points out that I spelled his last name wrong (but admits it was also spelled wrong on the video box) and adds "I loved the rest of the book."*

ETC.

In Oct, I was raided by the local police who seemed to think that *Dark Carnival* was a cover for a big video nasty/snuff movie operation! They'd put so much into the whole thing that they had to follow it through, so my office (a small rented room) was completely cleared out, all books, mags and video stocks, my computer and all my personal books and mags. I was arrested, searched, put in a cell for over an hour, then questioned on tape for an hour before being released on bail. If common sense prevails, then nothing will come of this but you can't put anything past this totally fucked up system. - **Steve Midwinter (Scunthorpe, Nth Lincolnshire, England)**. *Dark Carnival has been one of PVs distributors in the U.K. Movies and publications seem to be blamed for a lot in the mother country. With all the problems in the USA, we should still be thankful for the Revolution!*

It seems to me that people such as yourself have a responsibility to keep what they love from the mindless consumer oriented masses and their pop culture/multi media machine, those who'll gobble down whatever's put in front of them and told they'll enjoy it. It's ruining a good thing. I understand people wanting to make money but this stuff is like buried treasure, it's not as special if you share it with the whole world. These sorts of things should be kept special and fun and interesting, and hell, somewhat esoteric. It's rewarding to search for new music and new movies that you've never even heard of before. Next thing you know, you'll be interviewed on MTV (blech!) or featured in *Sassy* (retch!) or

some fate worse. I mean, you don't sign a distribution deal with Time/Warner (the omnipresent bastards). - **Eric C. Stein (Villa Hills, KY)**. *This is just part of a (pro PSYCHOTRONIC) letter that I agree and sympathize with, but I have been interviewed on MTV (twice) and thoroughly enjoyed the experience and I would be happy to be featured in Sassy (or any other publication that could increase our circulation and help pay the bills). I don't think Time/Warner is ready for PSYCHOTRONIC yet, but I do distrust them (along with AT&T, McDonald's, Mastercard, Prudential...).*

I've recently seen an ad for a music compilation called "The Heroes Of Rock + Roll." They show b/w clips of various American groups from the early 60s (mostly) and Arch Hall Jr. is shown twice!! He's just standing there. I wonder if they even know who he is or if they just found him typical of that look? - **Gary Wray (Tarzana, CA)**

How do I find friends, people, girls with my interests. I'm starting a "B" oriented rock, trash style group called The Fulci's. No one likes me and MRR kids are dumb yucks. I dig Steckler, 50-60s garbage and covering soul in a sludge fashion. Help! - **Eric Messina (Coral Springs, FL)**

It may interest you to know that I have a small part in a locally made movie called *EYES ARE UPON YOU*. It stars Brinke Stevens and Tom Savini. Perhaps some day I'll see a review in your magazine? And if you can't trust a guy named Weldon, who can ya trust? - **James W. Weldon (Pittsburg)**

SHOTGUN WEDDING

A line was omitted from the *SHOTGUN WEDDING* piece - after the dialogue: Honey Bee: I never ate no apples. I hate apples. MISSING: Silas: I Don't mean them kind of apples. Of course, this deflates the whole exchange, being the punchline. - **Rudolph Grey (NYC)**. *The guess that ANATOMY OF A PSYCHO was written by Ed Wood was mine not Rudolph's and he didn't misspell the words pseudonym, numerous, lam, leers, bucolic, or imprromptu.*

By the way, the address of *CAPE COPY CENTER* is wrong in the book. It should have read 631 Main Street, Hyannis, Mass. 02601. We now have and are selling *GRINDHOUSE*, which is even more impressive, now that I've seen the actually book with the color section. The *50 Most Erotic Movies Of All Time*, is, of course, by Maitland McDonough

PV

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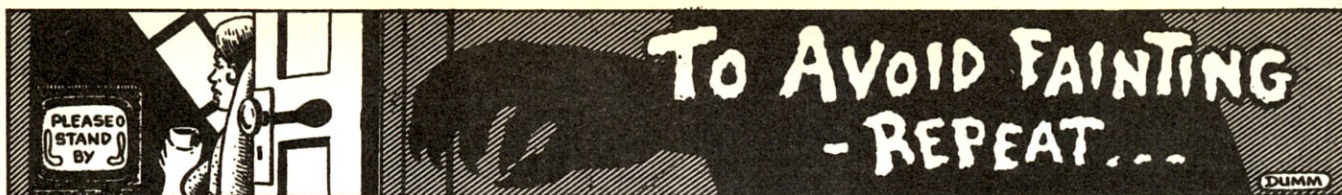


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Roger Corman's New Horizon's has a new series of quality re-issues of 70s New World movies. The first batch includes *ROCK N ROLL HIGH SCHOOL* (a must for Ramones fans!), *HUMANOIDS FROM THE DEEP* (not to be confused with the recent remake), *BIG BAD MAMA*, *DEATH RACE 2000*, *JACKSON COUNTY JAIL*, and *GRAND THEFT AUTO*. Each tape includes Corman being interviewed by Leonard Maltin. Meanwhile, *ATTACK OF THE CRAB MONSTERS* (57), a much sought after early movie that Corman directed is available from "Allied Artists Classics," but apparently it's from a very worn TV print.

ANCHOR BAY (along with William Lustig's Magnum Motion Picture, Inc.), is releasing the first 4 of a series of 14 Hammer films: *DRACULA*, *PRINCE OF DARKNESS*, *PLAGUE OF THE ZOMBIES*, *RASPUTIN* and *THE REPTILE*. The two Christopher Lee titles will be letterboxed. These will also be laser disc double bills (with commentary from Lee) from Elete. Anchor Bay continues to re-release low price (\$14.95) classics including *DAWN OF THE DEAD* (with 11 mins. more footage and the alternate original Euro soundtrack...), *HORROR HOTEL* (60), *INVADERS FROM MARS* (86 version), *NIGHTMARE ON ELM ST.*, *TEXAS CHAINSAW MASSACRE 2*, *HELLRAISER*, and *THE HIDDEN*.

XENON continues to release rare black cast movies. Their Melvin Van Peebles Collection includes *SWEET SWEETBACK'S BAADASS SONG* (71), his 67 debut, *STORY OF A THREE DAY PASS* and it's French version: *LA PERMISSION*. All are also available as single titles. Be warned though that their release called *DIAMOND SHAFT* is really the 75 jewel heist movie *DIAMONDS* with Richard Roundtree. *BLACK HEAT*, *BLACK VODOO* and *MEAN MOTHER* are other new Xenon releases.

Some recent Sinister double bill tapes (all are 2 for 1 bargains including choice trailers): the W. German movies *LIANE*, *JUNGLE GODDESS* (PV #10) and *UNNATURAL* (PV #22), *SHANTY TRAMP* (PV #14) with *SAVAGES FROM HELL* (PV #13), both by the Cuban exile Joseph Prieto, *THE BRAIN THAT WOULDN'T DIE* (PV #6) with *JACK THE RIPPER* (PV #21), Barbara Steele in *SHE BEAST* with *THE EMBALMER* and *THE SCREAMING SKULL* with *THE FANTASTIC* (or *ATTACK OF THE*) *PUPPET PEOPLE*. These were all actual theatrical bills at one time. The last 4 were all reviewed in the first *PSYCHOTRONIC* book.

Jack Hill's *SWITCHBLADE SISTERS* is now available from Miramax (thanks to Tarantino). And don't forget Hills' *PIT STOP* and *SPIDER BABY*, available from Hill himself at 6546 Hollywood Blvd. #210, Hollywood, CA 90028. Moore Video offers the 70s horror classics *THE LEGENDARY CURSE OF LEMORA* (74) aka *LEMORA*, *THE LADY DRACULA* with a recent interview with director Richard Blackburn and the amazing *DERANGED* (PV #19). Box 5703, Richmond, VA 23220.

The most exiting new music release is the *ROLLING STONES ROCK AND ROLL CIRCUS* (Abkco/Polygram) available on VHS or laser (there's a soundtrack CD too). B/w copies have



Karloff as *THE GHOUL*

been circulating for years but this is in color. Wait awhile for the incredible but overpriced *BEATLES ANTHOLOGY*. The price is lower every time I see it in a store. And fans of mid 60s rock will enjoy *THAT THING THAT YOU DO* (Fox) about a band kinda like The Knickerbockers.

ALSO: Anthony Mann's *T-MEN* (47), *RAW DEAL* (48) and *HE WALKED BY NIGHT* (49) are all from Kino. Turner Classic Movies has released *CROSSFIRE* (47) and *MACAO* (52) - both with Robert Mitchum, and *MURDER MY SWEET* (44). MGM Classics (also from Turner) have re-released *DARK PASSAGE* (47), *BLACKBOARD JUNGLE* (55), *MOBY DICK* (56), and *NORTH BY NORTHWEST* (59). Water Bearer has a full length (142 mins.) version of Peter Medak's 1972 classic *THE RULING CLASS*. *WAR OF THE WORLDS* (53) has been re-released by Paramount in time for the latest sci

fi boxoffice boom. And don't forget *VANISHING POINT* (Fox).

LASER DISCS:

IMAGE has released the rare 33 British Karloff movie *THE GHOUL* (restored by the Museum Of Modern Art), *FLASH GORDON: SPACE SOLDIERS* (the feature and 13 uncut episodes at 242 mins.), *THE HUNCHBACK OF NOTRE DAME* (39 version) with commentary and a documentary, Val Lewton's *GHOST SHIP*, Jack Hill's *SPIDER BABY*, a widescreen *YOUNG FRANKENSTEIN* with outtakes, *HALLOWEEN* with additional footage and audio commentary (the VHS version is now from Blockbuster), Jim Jarmusch's *STRANGER THAN PARADISE* (with audio commentary and a look at Cleveland's E. 9th St. pier), *ROBOCOP* (unrated widescreen director's cut), *BRAZIL* (uncut, widescreen director's cut with commentary by Terry Gilliam), *SILENCE OF THE LAMBS* (widescreen, with deleted scenes...), and a directors cut of *LEATHERFACE: TEXAS CHAINSAW MASSACRE III* (with deleted scenes, outtakes and commentary). Image is also releasing a Karloff double bill of *DIE MONSTER DIE* and *COMEDY OF TERRORS*.

LUMIVISION has released *ROCK 'N' ROLL HIGH SCHOOL* as a widescreen special edition including the rest of the Ramones concert at the Roxy Theatre (15 mins. audio), commentary by Allan Arkush, the producer and screenwriter, an interview with Roger Corman, and the original trailer. *HELLRAISER* is letterboxed with commentary, a bound copy of the script and other extras, and *HOUSE* is widescreen and now has the stupid subtitle - *DING DONG YOU'RE DEAD!*

ELETE has *DAWN OF THE DEAD* (a remastered widescreen directors cut with trailers), Tobe Hooper's *TEXAS CHAINSAW MASSACRE 2* and *NIGHTMARE ON ELM ST 3* (letterboxed). They are also releasing the Spanish *TOMBS OF THE BLIND DEAD* and Hammer's *ONE MILLION YEARS B.C.* with extra footage not seen in America.

The *ROAN GROUP* has released *DEMENTIA 13* (widescreen) and will release *THE MYSTERIOUS MR. WONG* (35), *KING OF THE ZOMBIES* (41), *THE MONSTER MAKER* (44), *TARGET EARTH* (54) and a 59 British double bill of *HORRORS OF THE BLACK MUSEUM* with *THE HEADLESS GHOST*.

The *MGM Horror Classics* is a 30s box set containing *MAD LOVE* starring Peter Lorre,



Peter O'Toole in the *RULING CLASS*

MASK OF FU MANCHU starring Boris Karloff, and two by Tod Browning: *THE DEVIL DOLL* and *MARK OF THE VAMPIRE*. Lesser known George Pal movies *ATLANTIS THE LOST CONTINENT* (60) and *THE POWER* (68) are on a double release, and *THE SATAN BUG* (65) and *BRING ME THE HEAD OF ALFREDO GARCIA* (74) are also available.

FOX now offers *THE FLY* (a widescreen version of the 58 original), *NIGHT STALKER* (the first *KOLCHAK* pilot movie), *LEGEND OF HELL HOUSE* and the recent *CEMETERY MAN*. MCA has released DePalma's *SCARFACE* in a widescreen special edition with interviews, outtakes, and a making of doc. and *JAWS* in a letterboxed special edition with a two hour documentary and outtakes.

ALSO: *SOMETHING WICKED THIS WAY COMES* from Disney has commentary by Ray Bradbury. *DEAD RINGERS* is from Criterion with

commentary by Cronenberg and Jeremy Irons, other extras plus Cronenberg's rare early *CRIMES OF THE FUTURE*. *HIGHLANDER* (Republic) is the widescreen overseas version (6 mins. longer) with running commentary by the director and producer and other extras. *NATURAL BORN KILLERS* (Pioneer) is the unrated director's cut with restored footage, outtakes, and commentary. Larry Cohen's *ORIGINAL GANGSTAS* with commentary by Fred Williamson is from Orion.

CATALOGS (order these and you won't have to wonder where to find all those rare tapes anymore).

ALPHA BLUE ARCHIVES (see ad) has an illustrated 10 pg. catalog of rare 60s and 70s adults only movies. The movies (and the illos) are both soft and hardcore. The new digest size **MIDNIGHT VIDEO** catalog specializes in uncut Euro horror videos with sections on Argento, Fulci, Rollin, Franco, Naschy and both Bavas. 5010 Church Dr. Coplay, PA, 18037. **SEX SHOCKS AND SADISM** (2nd edition) is from Threat Theatre (see ad). It's 100 pgs. of A-Z reviews and many graphic frame blow-ups and sells for \$13 ppd. **SOMETHING WEIRD** (see ad) has yet another catalog supplement (#3). This



VANISHING POINT

16 pg. one (for \$2) features lots of hard core sex titles plus a good selection of old black cast movies (especially by Oscar Micheaux and starring Louis Jordan). *LA TUA COLLEZIONE 3* lists many rare videos (in Italian) plus comic books. Write Salvatore Paolo Pazzi, C. SO Giulio Cesare 39 bis, 10152 Torino, Italy. The latest catalog from **VIDEO VAULT** (see ad) is over 60 pgs. crammed with tapes of all kinds available for rental through the mail, including many hard to find sci fi, horror and cult titles.

BOOKS, ZINES, MUSIC... CATALOGS

CHRIS DRUMM BOOKS catalog (#100) is a good source for horror and sci fi paperbacks (and hardcovers). Call (515) 984-6749. **JOHN HAZELTON** (516 - 877-2914) has a new illustrated catalog of rare movie posters and lobby cards (all categories) that he sells for \$5. **SEPARATE CINEMA** (914-452-1998) has an illustrated catalogs of rare black cast movie (30s to recent) posters and lobby cards. It's named after the excellent *Separate Cinema* book (co-written by John Kisch who runs this company). Kisch also has a catalog showing all adult movie posters (50s through 80s). They range from adult themes to adults only to X rated. These three catalogs were created to sell posters but they are all filled with top quality reproductions and are worth owning just to look at. The latest **McFARLAND PERFORMING ARTS** catalog is an indexed digest size listing of many great movie and TV related books you won't find in stores plus an article on the late Lash LaRue by Larry Buchanan! Call: 1 (800) 253-2187. The **WFMU CATALOG OF CURIOSITIES** is 74 pgs. of CDs, books, videos comics and other cool items that are for sale and is more fun to read than most magazines. This is where I found out about re-issues of *The Godz*, *Silver Apples*, *Nico* and *The Fifty Foot Hose*! \$2 to Box 1568, Monclair, NJ 07042. WFMU (91.1 fm) just might be the best radio station in the country.

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ATROCITIES OF THE ORIENT (SW, 49) D ?, P (U.S.) Lloyd Friedgen

(ATROCITIES OF MANILA, OUTRAGES OF THE ORIENT, BEAST OF THE EAST). After a narrated intro and a musical number by happy Filipino villagers (similar to Indian movie segments) the main story is about the Japanese occupation (some actual news footage is used), two rival brothers and some captured freedom fighters. The Japanese Col. ("There is only one God, the Emperor Of Japan!") orders (mostly offscreen) bayonet deaths and decapitations. Eve, a tough lady guerrilla leader shoots one of her own men for punishment. There's even a comedy relief Sgt. character. In (second language) English but whole conversations are in Japanese. The topless women running and some other sequences were awkwardly edited in for the U.S. exploitation release. The David Friedman Roadshow Rarity release is from a 59 re-issue. It still played theatres in the 70s!

JEFF FAHEY

SERPENT'S LAIR (Warnervision, 95) D Jeffrey Reiner, S Marc Rosenberg, P Vlad Paunescu

Tom (Jeff Fahey) moves into a big apartment in an old building and becomes dangerously addicted to sex with a succubus named Lilith (Lisa B) who can become a cat. The previous suicidal tenant had "cut his own dick off." There's lots of PG -13 sex (maybe I saw the tame version), nightmares, and lots of cats. Heather Medved is the confused girlfriend and Patrick Bachau is the charming doctor neighbor, actually in on the plot. It was filmed in Bucharest, Romania. Reiner also made BLOOD AND CONCRETE (90) and TROUBLE BOUND (92).

VIRTUAL SEDUCTION (New Horizons, 95) D/S Paul Ziller, S William Widmaier, Michelle Gamble-Risley

A traumatized, suicidal guy (Jeff Fahey) becomes dangerously addicted to sex with his murdered fiancée (Carrie Genzel) thanks to a (sabotaged) virtual reality pod in his apartment. They smear each other with paint for one sex scene. Ami Dolenz is the confused girlfriend, Mesach Taylor is a test monitor who tries to help and there's an Elvis imitator preacher. It's depressing, boring, corny and of course, any plotless nonsense can be passed off as virtual reality. The Showtime Roger Corman Presents movie is by the director of PLEDGE NIGHT and BLOODFIST 4.



ATROCITIES OF THE ORIENT

PSYCHO TEENS

FEAR (MCA, 96) D James Foley, S Christopher Crowe, P Brian Grazer, Ric Kidney

Wealthy blonde teen Nicole (Reese Witherspoon) meets David (Mark Wahlberg, pretty convincing in his role) from "back East" during a riot at a Seattle techno club. She falls for him but the charming pumped up David is actually a manipulative psycho ex con who lives in a communal house with other dangerous misfits. He destroys her daddy's car, kills her friend and makes Alyssa Milano into a crack whore. It's scary and fairly believable until David and his buddies attack Nicole's house and FEAR turns into NIGHT OF THE LIVING DEAD. With William Peterson and Amy Bennerman as the parents and a Chucky doll. By the director of AFTER DARK MY SWEET (90). The rock soundtrack includes a remake of "Wild Horses."

TRUE CRIME (Vidmark, 95) D/S Pat Verducci, P Andrew Hersch, Jonathan Furie

After the sister of a classmate is killed, Mary (Alicia Silverstone), a suburban Catholic schoolgirl whose late father was a cop, decides to investigate on her own. The modern day Nancy Drew follows several suspects, including a carnival worker and a loner (Kevin Dillon, a little old for the role) who turns out to be a police cadet. She falls for him and loses her virginity (not a pleasant experience for her). The plot then goes back and forth, he's either a scary, lying psycho planning to kill her or is going to save her from the real psycho. Mary has a dream and a nightmare and a flashback

resolves who the killer is. Also with Bill Nunn as a police detective, Michael Bowen and Jennifer Savidge.

EROTIC?

FEMALIEN (Amazing Fantasy, 96) D/S Sybil Richards, P Pat Siliciano

Kara (Vanessa Taylor), a smiling alien, arrives on earth and spends most of this tape having friendly sex with a muscular guy who owns a diner, or his blonde hippy look ex girlfriend (Jacqueline Lovell, from HEAD OF THE FAMILY). She also watches others (her touch makes them have erotic fantasies). This (unrated, soft core) tape (packaged as sci fi) is very much like a porno movie, featuring energetic sex in many positions and an orgy. Lovell is beautiful and fine in her sexy naive but not dumb role but seems to

have typical, unnecessary enhanced silicone breasts.

PETTICOAT PLANET (Amazing Fantasy, 95) D "Ellen Cabot"/David Decoteau, S Matthew Jason Walsh, P Vlad + Dana Paunescu

The Romanian western town sets created for the OBLIVION movies were reused again for this silly erotic fantasy. Troy Vincent is the lucky, unshaven stud who "falls from the sky" into the alien all female town. He's thrown into jail (by the sheriff with a whip) but has the local beauties fighting over him. Star Elizabeth Kaitan (the mayor) also has a sex scene with the sheriff. It's tamer than the Decoteau movies reviewed last issue. Part of the (R rated?) review tape was defective, so I might have missed something memorable. Also with Leslie May Sterling and Betsy Lynn George.

WATCH ME (Triboro, 96) D Lipo Ching, S Beth Salmon, P Samantha Kash

A photographer (Robert Medford) rents a NYC loft to a Elise (Kelly Burns). Apartments are arranged so that he can watch (and photograph) her while she's naked and excited watching his wife (Jennifer Burton - the star of PLAY TIME) playing light bondage sex games with his employee. Everybody watches everybody else and meanwhile, he photographs other nudes (including a blonde on a high window ledge) too. The many posing and sex scenes (and Elise's exorcise session) are erotic but the characters also spend a lot of time arguing, crying and soul searching. This and the fact that the women have normal size real breasts might mean that the female names in the credits are not men using pseudonyms for a change.

SANTA CLAWS (American Home, 96) D/S/act John Russo, P Bob Michelucci

"Scream queen" Raven Quinn (Debbie Rochon, who poses topless) actually trusts her nervous, nosy, obviously demented suburban neighbor and fan Wayne (Grant Kramer, looking kinda like a pony-tailed Eric Stolz) to babysit with her kids. The obsessed psycho drugs them and sneaks out to kill more models, rants in his room (a shrine to Raven) and has flashbacks of his cliché childhood trauma. Models (some with silicone breasts) are shown stripping, posing, bathing... before dying. Wayne wears a Santa suit for one murder. It is kind of fun to see NIGHT OF THE LIVING DEAD vets Karl Hardman (as a producer), Bill Hinzman (as the cinematographer, which he in fact was for this tape) and Marilyn Eastman as the mean mother-in-law. And if SANTA turns you on, SCREAM QUEEN'S NAKED CHRISTMAS, the tape they're supposedly shooting here is also available. Made in Pittsburgh.

70s

GOD MONSTER OF INDIAN FLATS (SW, 73) P/D/S Fredrick Hobbs

The tourist town of old Virginia City has been restored by a rich historian (Stuart Lancaster) who employs a spy and secretly leads a group of hooded cowboys dressed in all black. A visiting black man (Christopher Brooks) is framed for a murder and nearly lynched. Meanwhile, an anthropologist and his assistant monitor a giant embryo brought to them by a young shepherd. Eventually a slow moving, awkward, hard to believe, upright walking mutant sheep (this was just after NIGHT OF THE LEPUS) breaks out and a riot and a shoot out follows. The director seems more interested in politics, detailed local history and various characters than the horror angle (it could

be rated PG), making this another uniquely bizarre Hobbs movie. Some of the same actors were in his ROSELAND (70) and ALABAMA'S GHOST (72) and Erica Gavin has a small role.

ENTER THE DEVIL (SW, 72) D/S Frank Q. Dobbs, S/act Dave Cass, P/cine. Michael F. Cusack

A deputy sheriff (Cass) is sent to a Texas border deer hunting lodge owned by his friend (Josh Bryant) to find a missing person and discovers the hooded, chanting Disciples Of Death who sacrifice victims in an old mine. A doctor (Irene Kelly) explains that these cultists are even worse than the Penitentes. There's some good plot twists, some violence (people are blown up and a woman bound in barbed wire is burned to death), lots of beer drinking and many Mexican characters. It seems like most of the victims die because they loved (or tried to force themselves on) Mexican women. The stars, who are very good, all appeared in smaller roles in bigger budgeted 70s movies. The

Frank Henenlotter Sexy Shocker release was filmed in Terlingua, TX. The print is worn. Dobbs also made UPHILL ALL THE WAY (85) starring country singers.

THE CENTERFOLD GIRLS (Media, 74) D John Peyser, S Robert Petee, P Charles Stroud

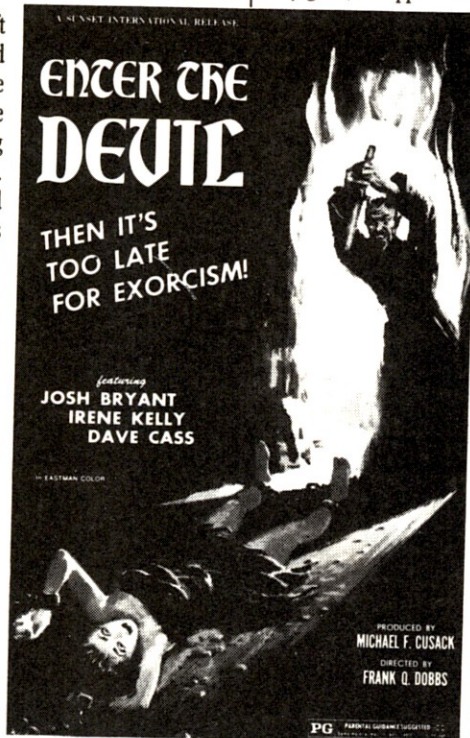
Andrew Prine is a psycho killer in a suit with two-tone shoes and a Beatle hair cut. During three "stories," he calls victims (all had posed for Bachelor magazine) and says "I want to help you"). Some loud, irritating guys and their girlfriends invade a remote house where a nurse (Jaime Lyn Bauer) is staying. Janet Wood and Teda Bracci appear and Aldo Ray is a local rapist. Models Jennifer Ashley and Ruthy Ross (from Playboy) pose outdoors on an island. Ray Danton and Francine York are the battling couple in charge of the photo shoot. With Jeremy Slate as a cop and Mike Mazurki. The final part stars Tiffany Bolling as a blonde stewardess who finally offs Prine after being drugged by some sailors. With Connie Strickland and Dan Seymour. Most of the men in this sleazy drive in classic are almost as bad as the killer. Ashley and Bolling have the main nude scenes. Also with Annika De Lorenzo (from Penthouse). Arthur Marks (who wrote the story and was executive producer) also put Bolling in BONNIE'S KIDS (73). Peyser also made two obscure late 60s movies starring Pernell Roberts.

PSYCHED BY THE 4D WITCH (SW, 72) D/S Victor Luminera

Several characters provide lots of narration for this wacky made in L. A. "psychedelic freakout from the underground," filled with nightmares, visions and FX. Eyeballs and monster faces are seen, film is layered on top of film, parts are seen through a kaleidoscope and part is upside down. Blonde Cindy ("Margo") has many voiceover conversations with Abigail ("Esoteria"), "that Salem witch bitch." At one point Cindy's brother goes to Chinatown and becomes a vampire. It ends with Cindy ("Did somebody spike my orange juice with LSD!?") having sex (and her first orgasm). It's too long and the lighting is bad, but at least the humor is on purpose. It's more of a drug movie than a sex movie, although there is some nudity. The theme song is a rock song but the rest of the music is classical. A Frank Henenlotter Sexy Shocker.

TEN VIOLENT WOMEN (Watersceid, 79) P/D/S/edit/sound/music/act... Ted V. Mikels, S James Gordon White

A group of women rob a jewelry store, go to Vegas, end up with a stash of coke then are caught by narcs at a disco. It's a comedy (complete with title



cards and sound FX) that becomes a grim women in prison movie. They wear underwear in the showers but the horrible older guard (Georgina Morgan) and her scary religious fanatic helper keep things pretty twisted. It's hard to keep track of the 10 women, but Sherri Vernon (who is tied up, beaten and whipped) stars as Sam with Dixie Lauren as Maggie. It was Mikels' last movie to play in theatres and he's very good as Leo the fence. He gives himself the best death scene (stomped by high heels).

MERRICK

GUESS WHAT HAPPENED TO COUNT DRACULA (SW, 70) P/D/S Laurence Merrick

"Dracula's son" Count Adreon (Des Roberts who also wrote the music) has a fake goatee, fangs and accent plus an idiot hunchback servant. The girlfriend (Claudia Barron) of a short actor is bit then eats raw meat. This pathetic, very boring movie seems to have been inspired by COUNT YORGA from the same year. Despite rumors of sex scenes (they would help) this was rated PG. The print is worn. Merrick also made MANSON (72).

BLACK ANGELS (SW, 70) P/D/S/cine. Laurence Merrick

Chainer (Des Roberts, much better than in GUESS WHAT...) leads the Satan's Serpents, based in a western ghost town. Chainer is violent but respects the rival (all black) Choppers. Trouble is stirred up by the new Texan member Johnny Reb (John King III) and racist cops. It all starts out like the lead character is the hate filled young Jimmy ("Whitey's gonna pay plenty!") but he dies and the Choppers stay mostly in the background. With the expected long road and chase scenes, lots of fights, a flashback, a topless blonde and a naked black woman on a beach. As far as biker movies go, this is no classic but characters look and act pretty convincing and really ride the many impressive choppers. The music is ridiculous folk songs but the frantic instrumental theme is good. Also with James Whitworth (THE HILLS HAVE EYES). It's a Johnny Legend Untamed Video.

UK

FUNNY MAN (Arrow, 94) D/S Simon Sprackling, P Nigel Odell

Max (Benny Young), a coke sniffing rich rock band manager, wins a mansion in a poker game, then heads there with others (including hitchhikers) in a van. An irritating, wisecracking supernatural hunchback killer Punch (as in Punch and Judy puppets) (Tim James in excellent makeup), kills, talks to the camera and pisses. Pauline Black (former singer of the 80s ska band The Selector) is a 70s look Jamaican mystic (and junkie) and Christopher Lee's voice is heard after his one brief scene. It's an odd, confused, sometimes surreal, slapstick movie with comic gore. One fun part was some obvious references to SCOOBIE DOO cartoons. One girl looks and acts exactly like the Thelma character.

LOADED (Miramax, 94) D/S Ann Campion, P David Hazlett, Caroline Hewitt

7 young people go to a country mansion in the Fall to make a horror movie (using video equipment). Characters play head games, experience sexual tension and one actor (whose character rises from the dead) actually dies. At one point it seems to become THE BREAKFAST CLUB meets SEX, LIES AND VIDEOTAPE, as they all swallow blotter acid, have their very existence questioned by the screenwriter ("Who are you? Where are you?") then dance around a room. The acting is fine and several happy LSD experience visions are pretty good. With Catherine McCormack (from BRAVEHEART, who has a topless scene), Thandie Newton (JEFFERSON IN PARIS) and Oliver Milburn. The British Film Institute and Ch 4 backed production was filmed in New

Zealand. Campion's sister made THE PIANO.

BLUE BLOOD (Video Gems, 72) D Andrew Sinclair, S Andrew Singer, P Kent Walwin, John Trent

A German woman (Meg Wynn Owen) becomes a nanny at a huge English estate (actually in Wiltshire), now doubling as a tourist attraction, and is horrified by what goes on. The famous singer mother (Fiona Lewis, who has nude scenes) goes away and the servants (who all get high frequently) seem to run everything. Oliver Reed is at his best as the pot smoking butler who comments on everything using a very odd accent. With Derek Jacobi as the pathetic, LSD taking young Lord (with a Beatle hair cut) and Anna Gael (THERESE AND ISABELLE) as his live in mistress. In nightmare (or maybe hallucination) scenes the servants dance with Satan and one of the children is sacrificed. A lot of this doesn't make a lot of sense, but it's pretty interesting. The director's next was UNDER MILK WOOD starring Elizabeth Taylor and Richard Burton.

TREAD SOFTLY STRANGER (Sinister, 58) D Gordon Parry, P/S Denis O'Dell, S George Minter

No good Johnny (George Baker) flees creditors in London and returns to his hometown of Rawborough. He latches on to Calico (Diana Dors), a tough, weary club girl. She convinces his accountant brother to embezzle money and murder results. With Terence Morgan and the familiar faces of Patrick Allen and Andrew Keir. Many scenes take place on an apartment rooftop (an interesting set) where platinum blonde Dors exercises. Baker was born in Bulgaria.

RECENT

BUGGED (Troma, 96) P/D/S/star/edit Ronald K. Armstrong, P Gay Abel-Bey

After a confused and lengthy intro about DNA and toxic waste, two exterminators (Armstrong and Jeff Lee) are sent to a deluxe summer home to kill mutant bugs. Both of them are also interested in Divine (Priscilla K. Basque, a former miss Honolulu), the famous young poet living there. Eventually four frantic exterminators are trapped in the house. Although most of the super intelligent (one fires a gun) oversize cannibal insects look like stiff plastic toys and absurd and comic things happen, the actors play it very seriously. A few of the FX scenes are good (especially in the surprise ending). This NYC area (almost

all) black cast movie took 3 years to finish using a student crew. The impressive real house is in the Poconos of PA.

DARK BREED (PM, 95) P/D Richard Pepin, S Richard Preston Jr., P Joseph Merhi

Six astronauts (led by Jonathan Banks), possessed by aliens, return to the L.A. area as superstrong killers (with American flags on their backs). They have snake eyes and altered voices and occasionally regain their human qualities and memories. The woman (blonde Donna M. Scott) is possessed by a good alien. A Nam vet former astronaut Air Force Captain (Jack Scalia, also an associate producer) who has flashbacks (and happens to be her ex husband), is assigned to terminate them but discovers it's all a plot by evil U.S. government agents, now after him too. Like many PM movies, it's packed with chases, exploding vehicles, breaking glass, shooting, and of course, a flaming man. When the astronauts' skin mutates the FX are surprisingly excellent and some ALIEN type monsters show up at the end. Also with Lance LeGault, Robin Curtis, Felton Perry and Buck Flower.

PINOCCHIO'S REVENGE (Vidmark, 96) D/S Kevin S. Tenney, P Jeff Geoffrey, Walter Josten

In Florida, a Catholic single mom defense attorney (Rosalind Allen) is dumb



BUGGED

enough to lend a carved Pinocchio doll (that was found in a grave with a dead kid and belonged to a psycho killer on death row) to her little girl Zoe (Brittany Alyse Smith). Tenney tries for psychological Val Lewton style horror by not letting us know if the doll comes to life, talks and kills or Zoe (being sent to shrink Aaron Lustig) imagines it all and is killing people herself. Meanwhile you get irritating false scares, doll POV scenes and the live in nanny (Candace McKenzie) has a nude shower scene. Predictably, the doll itself has major continuity problems. It's by the director of the WITCHBOARD movies and of course, is not to be confused with the recent ADVENTURES OF PINOCCHIO with Martin Landau.

FIST OF THE NORTH STAR (BMG, 95)
D/S Tony Randel, S Peter Atkins,
P Mark Yellen, Aki Komin

In the bleak post nuke future, a martial arts expert (British kickboxer Gary Daniels) battles the evil Lord Chin (Costas Mandylor from PICKET FENCES). He also befriends an Asian kid and his blind little sister. Chris Penn ("Obedience or death!") seems very into his role as the leader of a group of real ugly torturing barbarians and characters suffer various strange deaths (I liked the expanding head). Most of this remake of an 86 Japanese animated feature takes place on cheap looking confined sets and many long slo mo flashbacks take up much running time. With Isako Washio as a captive princess, Melvin Van Peebles, (Downtown) Julie Brown and Tracey Walter. Name value Malcolm McDowell's voice is heard after his one brief scene. Clint Howard, also in Randel's TICKS, has one scene ("Die You Dogs!") that looks like it was shot at another time.

SPACE MARINES (Rep., 95) D John Weidner, S Robert
Moreland, P Talaat Captan

In the future, Sgt. Zach (Billy Wirth), a politician (James Shigeta) and his assistant (Candy Huffman) are taken hostage by Col. Frasier (John Pyper-Ferguson, who adds a welcome sense of humor), a Marine turned space pirate. This sadistic, talkative long haired villain with a sidekick named Gunther and a gang that resembles bikers, cuts off a captive's ear and blows up others with surgical implants. A grinning Edward Albert leads a rescue mission and argues a lot with a commander (Meg Foster). Although there are space ships and space battles, most of the slo mo deaths, explosions and gun battles take place in a James Bond type cavern/factory. Also with subplots, silicone packed hologram bar dancers and an especially weak ending. Surprisingly, it was made in Dallas - by the director of PRIVATE WARS (PV #17).

RARE 1969 MAJOR
STUDIO OBSCURITIES

THE PHYNX (VSOM, 69) D Lee H. Katzin, S Stan Cornyn, P Bob
Booker, George Foster

A female robot chooses 4 students and comic U.S. government agents force them to form a rock group (the black guy plays drums and an American Indian plays bass) and trains them as spies. They play on ED SULLIVAN (Ed plays himself), break sales records, tour Europe and eventually play a private show in a castle in Albania (to recover kidnapped celebs). THE PHYNX was an excuse to cram in over 40 (!) name stars. My favorites here are Leo Gorcey and Huntz Hall, Colonel Sanders and James Brown. Johnny Weissmuller, Maureen O'Sullivan, Xavier Cugat, Edgar Bergen, Dorothy Lamour, George Jessel, Butterfly McQueen, Andy Devine and The Lone Ranger And Tonto watch the Phynx. Joan Blondell, Martha Raye, Michael Ansara and others

actually have small roles. Harold "Odd Job" Sakata, Trini Lopez, Richard Pryor, Sue Bernard, Ultra Violet and Dick Clark also appear. The humor (an odd mixture of slapstick, mild politics and Playboy party jokes) is often incredibly off base. Also with the voice of Rich Little, a Phil Spector take off and the 2nd Blue Cheer LP cover! The light pop score (4 whole songs are performed) was written by Leiber and Stoller (the singer sounds like Nilsson or Emitt Rhodes). In one segment, magic glasses make clothes (but not underwear) disappear like in X - THE MAN WITH X-RAY EYES. Although rated GP, photos in Adam Film World reveal that nude scenes were filmed.

MGM gave it a very limited release, then a dubbed version played on Spanish language TV. VSOM offers the English language version.



Pamela Rodgers in THE BIG CUBE

THE BIG CUBE (69) D Tito Davison,
S William Douglas Lansford, P Lindsley
Parsons

Johnny (George Chakiris), a smooth talking con man med student who makes LSD at the university lab, zeroes in on Lisa (Karin Mossberg), the rich, blonde European stepdaughter of famous retired actress Adriana (Lana Turner). The ridiculous plot has Adriana being dosed, freaking out, sent to a mental ward, then repeating it all on stage ("Bravo!") in order to regain her memory (!?). Several characters have memorable freakout and or flashback scenes, using fast editing, solarization, skulls, naked women... The best character is Lisa's wild friend BiBi (Pamela Rodgers) who does a sexy striptease at a party, poses for boho artists and says "This is a pop art world, baby!" With Richard Egan (playright), Dan O'Herlihy (new stepfather) and The Finks as the instrumental band. The expensive looking movie was filmed at the Curubusco/Azteca studios. Regina Torne (from Mexican John Carradine movies) plays Queen Bee and Carlos East (from Mexican Karloff moves) plays an artist. Warners gave it a limited release, then a dubbed version played on Spanish language TV.

80s

KNIGHTS OF THE CITY (Star Maker, 84)
D Dominic Orlando, P/S/star Leon
Isaac Kennedy, P John C. Strong III

(CRY OF THE CITY) Troy (Kennedy, in-between PENITENTIARY movies) leads the Royals, a south Florida band (and gang) that wins a talent contest. He falls for a record company exec (Janine Turner), the daughter of rich Michael Ansara and a rival drug dealing gang and corrupt cops cause problems. Much of this now nostalgic, often silly movie is borrowed from WEST SIDE STORY and Michael Jackson videos, with multi racial gang battles, break dancing and rap music. Nicholas Campbell is the hothead best friend Joey ("I'm gonna eat your goddamn eyeballs!"),

Wendy Barry is the ex girlfriend and Stoney Jackson is the drummer. The very cool Kurtis Blow and The Fat Boys rap in a jail cell and K. C. sings in a studio. Jeff Kutash (from Cleveland's UPBEAT!) is a helpful dance teacher and Smokey Robinson is one of the celebrity judges. Executive producer Michael Franzese was later jailed for racketeering.

SFX RETALIATOR (Luminous, 87) D John Gale, S Timothy
Jorge, Paul Van

Steve (Christopher Mitchum), an American movie explosives expert in Indonesia, innocently helps out a woman (a grim looking Linda Blair) who had robbed a gangster (busy Euro actor Gordon Mitchell). Steve's wife (Christine Landson) is kidnapped and he has to return the stolen money. For



some reason, his truck is equipped with a James Bond style arsenal of weapons and his house is rigged with flashing lights and skeletons (that scare away pro killers). Even more ridiculous is when he makes his own fake tank and convinces the gangsters that they're surrounded (with dummy soldiers)! Frequent inserted shots of a (middle) finger operating a computerized touch control board are hilarious. With lots of shoot outs (using machine guns and bazookas) and chases. The tape has Dutch subtitles.

FATAL SKIES (AIP, 1989) D/S Thomas C. Dugan, P Peter Yuval

Buddy Doyle (Timothy Leary) runs a toxic waste dump in the desert. He works for the Axco (remember the Exxon Valdez?) corporation and sends three idiot hillbillies out to battle local skydiving teens (led by J. Michael Esposito and Veronica Carothers) and a Nam vet plane owner who stumbled onto the illegal activities. Leary (or his double) has several fight scenes after hiding in the ladies room. He laughs a lot and says "Leave me alone, you little shit head!" Blonde Carothers, also in the VICE ACADEMY movies, has a nude scene and lines like "Some retard got toasted!" It all resembles a DUKES OF HAZZARD episode. With Jay Richardson as the corrupt sheriff and Melissa Anne Moore in a bit part. The ads say "Strap In, Climb On, Drop Out!"

MURDER WEAPON (Cinema Home, 89) D "Ellen Cabot"/David DeCoteau, S Ross A. Perron, P/cct Linnea Quigley, P Fred Kenwamer

Amy (Karen Russell) escapes from a mental hospital and throws a party for some guys at an estate. Her friend Dawn (Quigley, who has a sex scene) helps. Obvious dummy heads are shot apart and smashed by a sledgehammer, a bottle goes through a neck and a monster head emerges from the chest of a guy in a band called Chainsaw. The killer has a sack on his (or her) head. In many long boring flashbacks Amy talks to her shrink (Lyle Waggoner). A brief scene with Michelle Bauer and Brinke Stevens in a tub is from NIGHTMARE SISTERS.

DON THE DRAGON WILSON

CYBER TRACKER (Imperial, 94) P/D Richard Pepin, S Jacobson Hart, P Joseph Merhi

In the future, Eric, a secret service agent (Wilson) is framed for murder by a corrupt Senator (John Aprea) and bald trackers (all played by Jim Maniaci) are sent after him. Chases, crashes and explosions take up much of the time. With Stacie Foster (underground leader who joins Eric), Richard Norton (in main warehouse battle against Wilson), Abbie Dalton (police chief) and Steve Burton. Pretty dull.

NIGHT HUNTER (New Horizon, 95) D Rick Jacobson, S William D. Martell, P Ashok Amritraj

A sullen vampire hunter (Wilson) wearing a cape and all black clothes (and with a large loft), looks more like a vampire than the members of the family of bloodsuckers he chases, fights and shoots with his sawed off shotgun in L.A. It seems you have to break their backs to kill them though. A British vampire king (Nicholas Guest) wants a reporter (Melanie Smith) for his bride. With Maria Ford as a blonde vampire and James Lew (in flashbacks). This pretty dull movie has lots of blood squibs and way too much (very) shaki-cam work. Characters are named after real life horror directors. I wonder if the flamenco guitar music is a tribute to director Ron Ormond? Jacobson also made UNBORN 2.

VIRTUAL COMBAT (APix, 95) D Andrew Stevens, S William C. Martell, P Ashok Amritraj

In the near future, Corey (Wilson) is a Vegas border cop who quits to avenge

the death of his partner (Ken McLeod) in L.A. He has to fight (in slo-mo) long haired killer Dante (Michael Bernardo with the voice of Michael Dorn) and a doctor (Turhan Bey!) who works for an evil Brit, and creates fighting women (one with whips) in a tank of green goo. The impressive Athena Massey (UNDERCOVER and THE NUTTY PROFESSOR) co-stars (she fights too) and is in a brief topless love scene. With some morphing and a decapitation. Also with the director's mom, Stella Stevens (gives advice on a wrist TV) and Rip Taylor (!).

ALAN GARFIELD/GOORWITZ

CRY UNCLE (Troma, 71) D/cine./edit John Avildsen, S David Odell, P David Jay Disick

(SUPER DICK) Jake Masters (Garfield, who narrates) is hired by a rich murder suspect. The other main character is Cora (Madeline Le Roux), a cool, sarcastic, pot smoking Euro blonde who won't touch Jake but fucks his nephew (Devin Goldenberg). It's a (then very shocking) black comedy that's played very seriously and features filthy NYC rooms, lesbian junkies, a tied up black hooker (Debbi Morgan), a bit of hard core sex (seen in negative) and hard up slob Jake doing it with a corpse (he thinks she just passed out). THE BRIDE OF FRANKENSTEIN on TV is a plot point. Garfield/Goorwitz (from Newark) dresses like Kolchak (a character that also debuted in 71) and is perfect as Jake. He had already worked for Woody Allen, Robert Downey and Brian DePalma (twice). With Paul Sorvino as an airport cop, Mel Stuart as the police Lt., and production manager Lloyd Kaufman as a hippie on LSD.

SKETCHES OF A STRANGLER (Fox Hills, 78) P/D/S/edit Paul Leder, P Tom Spalding

Jack (Garfield), an awkward, dumpy, middle aged Hollywood guy who still lives with his older sister, offers to draw women (who, for some reason all come on to him), then kills them. A teacher from Topeka (Meredith MacRae, a long way from PETTICOAT JUNCTION) decides to pose as a street hooker (dumb move) to investigate her twin sisters disappearance. He kills a belly dancer and an ex porno star, she's beaten and nearly gang raped. Meanwhile his sister works for a money grabbing lady evangelist on Hollywood Blvd. and a cop and an ex cop work out some personal problems. Jack remains quiet and emotionless until the climax in an old theatre. Leder died last year. Assistant

director Mimi Leder now directs ER episodes.

FRED OLEN RAY

ATTACK OF THE 60' CENTERFOLD (New Horizons, 95) P/D Fred Olen Ray, S Steve Armogida

In probably the most (over) publicized Ray movie so far, 3 rival "Plaything" models (all have topless or nude scenes) go to a Malibu Beach mansion for posing, but a serum makes blonde Angel (J. J. North) grow. The spirit of Bert I. Gordon lives on as inexpensive and simple FX make Angel (and later Tammy Parks) seem to be giants fighting on Hollywood Blvd. The comic subplot about giant lab mice is too dumb for words, but the support cast (as usual) is fun, including John (Z-Man!) Lazar as a scientist, Stanley (MY THREE SONS) Livingston as a tabloid reporter, Tommy (MARS NEEDS WOMEN) Kirk as a redneck drunk and Russ Tamblyn. Also with Rene Saalman (3rd model), Jay Richardson (Hefner clone), Ross Hagen, Michelle Bauer and Debra Dare, bits by FJA, Wynorski and other directors and a scene at Fatburger. The underwhelming laser supplement (sent to us by co-star George Stover) has test footage, stills and Ray and co-star Nikki Fritz talking a lot.



FUGITIVE RAGE (A-Pix, 95) P/D Fred Olen Ray, S Dani Michaeli, Sean O'Bannon, P Noble Henri

Blonde ex - L.A. cop and DEA agent Tara (Wendy Schumacher) is sent to prison for the courtroom shooting of the gangster (Jay Richardson) acquitted of killing her sister. She's soon taken to a deluxe halfway house by a government agent (Tim Abell, also in *ATTACK...* - above) and her former cellmate (Shauna O'Brien) is beaten and kidnapped. The grim Schumacher (*ANIMAL INSTINCTS 3*) has some kicking and punchout fights and a shower scene. The cast of the forgettable feature includes Ross Hagen (gangster's right hand man), Toni Naples (warden), Calista Carradine (inmate), Robert Quarry (judge), Nikki Fritz (nurse), and David F. Friedman (bartender). The guest star that's the most fun is Katherine (*WILD WORLD OF BATWOMAN*) Victor!

WIZARD OF THE DEMON SWORD (Troma, 90) D Fred Olen Ray, S Dan Golden, Ernest Farino, P Grant Austin Waldman

See why this (PG -13 rated?) fantasy comedy was shelved for years. Blonde Helena (Heidi Paine, who has a topless scene) is saved by Blake Bahner and an evil prince (Lyle Waggoner) is after virgin's blood. With absurd dialog, dumb in jokes and some animated dinos. The cast includes PV interview subjects Russ Tamblyn as a jailed wizard, Lawrence Tierney as a slave auctioneer and Michael Berryman as a hunchback, plus Ray regulars Dawn Wildsmith as the evil Selena, Jay Richardson and Hoke Howell. Gary Graver was cinematographer and the castle sets were borrowed from Roger Corman.

DAVID F. FRIEDMAN

BUMMER! (SW, 72) P/D William Allen Castleman, S Alvin L. Fast, P/act David F. Friedman

Janyce (Carol Speed from *ABBY*), Dolly from Ohio (Diane Lee Hart) and their rich blonde friend Barbara (Connie Strickland) become groupies for the mediocre L. A. based soft funk rock band The Group. Kipp Whitman (brother of Stuart) is top billed as Duke the lead singer ("We just want to be free to do our own thing!"), but the main character is the pathetic, obnoxious, overweight, drunken "sick jackoff" psycho rapist bass player Butts (Dennis Burkley - later a regular on *MARY HARTMAN* and *SANFORD AND SON*) who likes to be whipped, cries, pukes and eventually kills Barbara leading to a climactic series of deaths. The R rated *BUMMER!* has little nudity (except for an anonymous club dancer), a true love sequence (stills backed by a sappy ballad), bong smoking and a Raspberries poster. Friedman and Bob Cresse play cops. Screenwriter Fast later wrote Greydon Clark movies. Gary Graver was cinematographer.

TRADER HORNEE (SW, 70) D Jonathan Lucas, P/S David F. Friedman, P William Allen Castleman

In this gag filled fun spoof of various Hollywood jungle movies, Hornee (Buddy Pantsari), a private eye, is hired to go to Africa and locate a missing heiress who has become the blonde goddess Algona (Deek Sills). The expedition includes the evil Max (Friedman regular John Alderman) and his red headed bi-sexual masochist partner (Christine Murray), Hornee's assistant (Elisabeth Monica) and a lady writer. All four women have nude scenes but the several sex scenes are very tame (men leave underwear on and a lesbian scene uses solarized colors). With a white gorilla, lots of animal stock footage and natives that do a choreographed dance to modern music. Friedman shows up in a bar scene. Murray (the most impressive cast member) was also in *THE JOYS OF JEZEBEL*, *MARSHA*, *THE EXOTIC*

HOUSEWIFE, *MISS NYMPHET'S ZAP-IN* and other nudies. I first saw this at a midnight show at the Homestead in Lakewood (also where I first saw *NIGHT OF THE LIVING DEAD*).

**MORE ROGER CORMAN PRESENTS
(Showtime series)**

VAMPIRELLA (96) P/D Jim Wynorski, S Gary Gerani, P Paul Herzberg

Talisa Soto (*MORTAL COMBAT*) is very good as the serious comic book alien vampire heroine. She wears red stretch vinyl, uses kung fu, drinks a blood substitute and thankfully, does not have impossibly large breasts (as in the current overpriced comics). It opens on Draculon (in scenes like in *SUPERMAN*) and parts take place in a cliché ghost town, in Sao Paolo and at the Hoover Dam. Roger Daltry is kinda silly looking as Vlad, her alien nemesis disguised as a rock star who sings in Vegas (where it was all filmed). Also with Richard Joseph Paul as Van Helsing, Corinna Harney (the 92 Playmate of the Year, who has a topless scene), Angus Scrimm, Antonia Dorian, Joe Dante and Vampirella creator Forry Ackerman (his lines were cut). Mia, a fan of the original (68-83) Vampirella comics liked it even more than I did and we hope Corman brings back this character instead of *THE BLACK SCORPION* (and how about a bigger budget!).

ALIEN AVENGERS (96) D Lev L. Spiro, S Michael James MacDonald, P Michael Amato

This cartoonish comedy copies bits from the popular series *THIRD ROCK FROM THE SUN* (which copied *MEET THE APPLIGATES*). Joseph (Christopher Brown), a young guy who inherits a run down boarding house in the hood, is surprised when a cheerful 50s style white family moves right in. Turns out they're aliens who enjoy sex and violence, beat muggers and dealers to death (sometimes with severed body parts) and photograph the bodies. Shanna Reed (who is pretty funny) and George Wendt are the parents and Anastasia Sakalaris is the tall, sexy blonde daughter Daphne who falls for Joseph (and shows up wearing just panties in a police station).

THE MARQUIS DE SADE (96) D Gwinathe Gibby, S Craig Nevins, P Anatol Fradis

(*PRISONER OF PAIN*) In 1789, the Marquis (Nick Mancuso) is sent to the Bastille for kidnapping, rape and murder, enjoys his 40 lashes and writes his story in blood. A series of flashbacks (and a nightmare) show how Justine (Janet Gunn) searches for her sister Juliette (Charlotte Nielsen), who is drugged, starved, hunted and whipped. The French authority figures (including John Rhys-Davies) are revealed to be the actual villains. Mancuso is too good for this project and has lots of (too much actually) dialog. It was filmed in Moscow and opens with naked models duplicating classic paintings. Corman was co-director of the equally confusing but more explicit (and psychedelic) *DE SADE* (69) (PV #9), in which the Marquis is the way he is because of his sadistic uncle (John Huston).

NOT OF THIS EARTH (New Horizons, 95) D Terry Winkless, S Mark Hanna, Charles Griffith, Charles Philip Moore, P Mike Elliot

In the #3 version (it's better than the #2 version) of one of my favorite 50s Corman movies, Michael York is Mr. Johnson, the awkward, formal alien vampire with a blood pump in his briefcase (and a mouth in his stomach). He hires a nurse (Elizabeth Barondes) to give him blood injections and has his chauffeur (Richard Belzer) bring him homeless victims. Barondes has a



TRADER HORNEE

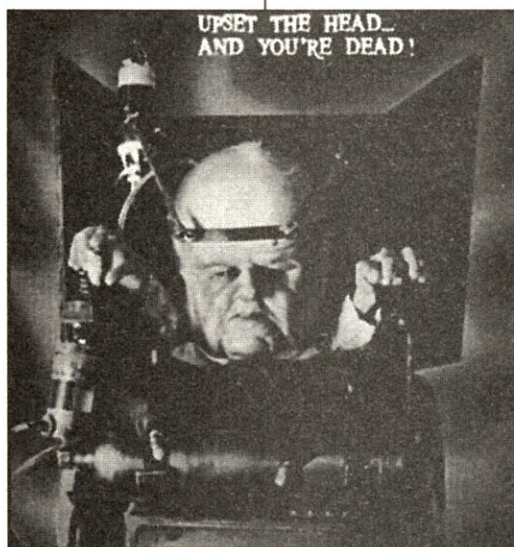
topless scene but her shower scene was done by a double. With Parker Stevenson as the cop and Mason Adams as the doctor. NOT OF THIS EARTH II will follow (!). By the director of THE BERLIN CONSPIRACY, BLOODFIST, THE NEST and many others.

HUMANOIDS FROM THE DEEP (96) D/S Scott Yonis, P Michael Amato

An unshaven single working dad (Robert Carradine) with a teen son (Danielle Weeks), investigates illegal toxic dumping and some GreenPeace type teens are killed (after a nude swim scene). A genetic lab scientist (Emma Samms) knows that inmates injected with salmon DNA have become out of control slimey, scaly monsters that attack a carnival. A scene of a female victim in a cocoon in a cavern is just like in the Corman produced BEAST FROM HAUNTED CAVE (59). Despite a decapitation and some mutilated bodies, HUMANOIDS is a much tamer remake of Barbara Peeters' 80 movie which was inspired by JAWS, as was PIRANHA (78), also recently remade by Corman and part of this series. Also with Clint Howard as the sheriff, Kaz Garas, Bert Remsen and Season Hubley.

WASP WOMAN (New Horizons, 96) D Jim Wynorski, S Daniella Purcell, Guy Prevost, P Mike Elliot

The worst part of this remake is when cheap looking morphing FX turn star Jennifer Rubin into a big bug monster with breasts and a built in bustier (!?). Dr. Zinthrop (Daniel J. Travanti) helps Janice (Rubin), the head of a perfume company, look a bit younger so she can win back her photographer boyfriend (Doug Wert) from the new model (Maria Ford, who has a nude scene). Janice kills several characters and castrates her business partner (Gerritt Graham). With nightmares, flashbacks, two Rubin on top sex scenes, and a fitting ending at Bronson Canyon. Also with Jay Richardson, Richard Gabai and Fred Olen Ray. Corman's original WASP WOMAN (59) copied THE FLY (58) and was later copied by EVIL SPAWN (86) and others.



HEAD OF THE FAMILY

60s

MODESTY BLAISE (VSOM, 82) D Reza Badiyi, S Stephen Zito

This rare one hour Paramount TV pilot stars Ann Turkel as the rich Modesty coming out of retirement in California to go to Mexico and stop a British villainess (Carolyn Seymour) from using a huge secret computer to manipulate the stock market. No big deal, but this is the only adaptation of the very cool British comic strip other than Joseph Losey's 66 movie. It could have become a fun series. With Lewis Van Bergen as her lover and partner Willie, Sab Shimondo as her wise cracking chauffeur, Charles Cioffi, Keene Curtis and Prof. Tanaka.

NUDE SCRAPBOOK (SW, 64) P/D Barry Mahon

Bernie Allen (also in the much better INTERNATIONAL SMORGASBROAD reviewed last issue) narrates his "hard work" photographing women. Many show up wanting appointments and he finds even more on the street ("One out of ten will, what can I tell ya?") He looks in his scrapbook and the photos trigger flashbacks (in "Skinamascope"). Some model topless in an apartment, twins pose in a bedroom, a woman poses with a phony snowman and "a pretty little girl from the water ballet" swims topless with scuba gear on. The harmless time waster runs just over an hour.

MORE RECENT

HEAD OF THE FAMILY (Amazing Fantasy, 96) P/D "Benjamin Talbot", S Benjamin Carr

In Florida, Myron Stagpool (a very droll J. W. Perra with the aid of some good FX), is a giant super intelligent head who uses mind control on his zombielike siblings (bug eyed Wheeler, the very Tor Johnson like Otis and the big busted Ernestina). Lance (Blake Bailey) and blonde Loretta (Jacqueline Lovell) end up in the Stagpool dungeon (after several enthusiastic sex scenes). Loretta is forced to play Joan of Arc (the other actors have been lobotomized). Perra and Lovell (who even does classical acting with a southern accent while bound to a stake naked) are both surprisingly good. I recommend this odd, talk filled black comedy (with ideas from RUSS MEYER'S UP and MARAT SADE!), knowing some PV readers will hate it. Some songs are by Simon Stokes and The Black Whip Thrill Band. There's a rumor that the director is actually Charles Band which is hard to believe considering his past efforts.

TALES FROM THE CRYPT PRESENTS BORDELLO OF BLOOD (MCA, 96) P/D/S Gilbert Adler, S A. L. Katz

Dennis Miller (who should stick to his cable TV show) is almost the saving grace of yet another horror comedy with water guns filled with holy water. In

some southern city, a devout Christian (Erika Eleniak) hires a cheap sarcastic detective (Miller) who lives in an old movie theatre to find her missing brother (Corey Feldman). They eventually battle the vampire Lilith (model Angie Everhart) who runs a bordello under a mortuary and is herself controlled by a crooked televangelist (Chris Sarandon). The original script was co-written by Robert (GUMP) Zemeckis. You have to wonder if he thought of the exploding hookers (copied from FRANKENHOOKER) with silicone breasts and stupid sub PORKY's teen humor. Only the director can be blamed for the botched action scenes. Phil Fondacaro, William Sadler, and even Whoopi Goldberg also show up. It was made in Vancouver.

OUT THERE (Par., 95) D Sam Irvin, S Thomas Strellich, Alison Nigh, P Larry Estes

Delbert (Bill Campbell), a prize winning but poor photographer in Bakersfield, teams up with a dentist (Wendy Schaal) whose father had been abducted by aliens years before. They encounter odd various characters and eventually discover a saucer under a trailer park where friendly seeming, business minded aliens reveal that they had caused the downfall of Nixon. With Julie Brown (who claimed to have had sex with 3 aliens), Jill St. John (still looking great as a real estate agent), David Rasche, Rod Steiger, Paul Dooley, June Lockhart, Bobcat Goldthwait and P. J. Soles. The light, silly comedy (which debuted on Showtime) includes many in jokes and a new version of "Mexicali Radio" for the end theme. It could be rated PG.

SERIAL KILLER (Republic, 95) P/D Pierre David, S Mark Sevi (INFERNO) A pale whispering blonde L.A. killer taxidermist (Tobin Bell) escapes from prison (during medical experiments) and torments the former "mind walker" cop (Kim Delaney) who had helped send him away. He leaves taunting video tapes of himself, kills a little girl (with asthma!) and leaves bloody eyeballs at one crime scene. The most wanted killer somehow goes everywhere in public with minimal or no disguises. The very slow moving, half-assed COPYCAT copy co-stars Gary Hudson (cop partner) and features Pam Grier (police captain), Andrew Prine (newscaster), Cyndi Pass and Lyman Ward.

THE SANDMAN (Tempe, 96) P/D/S/edit... J. R. Bookwalter, S/oct Matthew Jason Walsh, P James L. Edwards, Linda Weaver

Gary (A. J. Richards) is trying to write a novel in his trailer but his idiot heavy metal fan cousin Ozzy (Walsh, acting like Bill or Ted) moves in. Meanwhile, a caped specter (with glowing eyes and wobbly skeleton hands) causes black and white nightmares and dreams (some pretty cool looking). Various crazy local characters (including a Nam vet) talk too much, and a running (or run into the ground) gag is experts fighting on a TV talk show. This tape from Ohio, which would be PG-13, is an improvement, but it's still a J. R. Bookwalter movie. Rita Gutowsky co-stars.

WITCHCRAFT

THE CRAFT (Col., 96) D/S Andrew Fleming, S Peter Filardi, P Doug Wick

Four misfit Catholic school girls experiment with witchcraft (a "real" witch was consulted for the spells), discover they can levitate, then learn how to punish those who have wronged them. Fairuza Balk (star of *THE WORST WITCH* a decade ago) is the white trash leader who gets carried away with the power and Robin Tunney (*EMPIRE RECORDS*) is the suicidal new girl in school who tries to back out.

The others are Rachel True (*EMBRACE OF THE VAMPIRE*), a victim of racism and Neve Campbell (Wes Craven's *SCREAM*) who has badly burned skin. It's a well made, basically non exploitive movie that seems aimed at girls, but wouldn't bore most guys in the (mostly teen) audience. The scene with thousands of reptiles is pretty memorable. Also with Helen Shaver and Cliff DeYoung. Connie Francis ("Fallin'") is heard on a jukebox. By the director of *BAD DREAMS* and the writer of *FLATLINERS*.



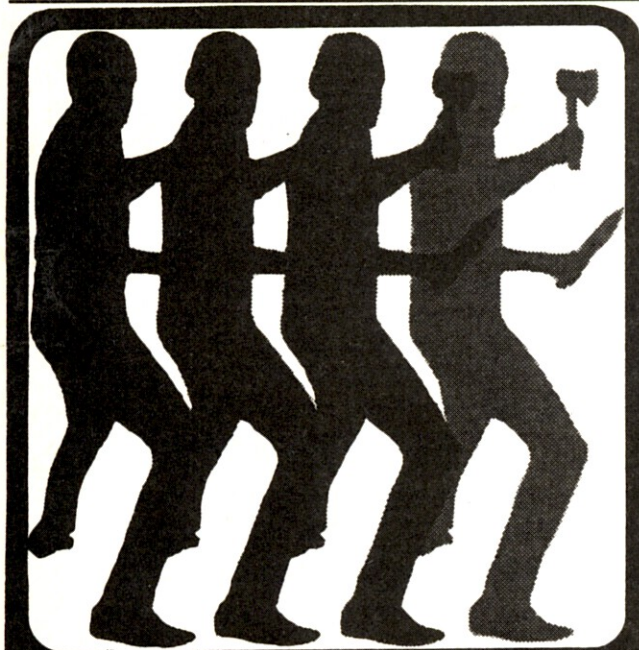
THE CRAFT

LITTLE WITCHES (APix, 96) D Jane Simpson, S Brian DiMuccio, Dino Vendeni, P Donald P. Borchers

Five temporary roommates at a Catholic girls school have a (naked) seance in the hidden part of an old church during a vacation break. Mimi Reichmeister stars as Faith, the one who can read Latin and Sherri Rappaport is Jamie, the wild one who does a strip dance for some construction workers. Nothing much happens (or makes sense) for a long time but Jamie becomes possessed (I think) and kills off the local religious authority figures (Jennifer

Rubin and oddball character actors Zelda Rubenstein and Jack Nance). A scaly monster finally makes a brief appearance. The box cover copies *THE CRAFT* ads closely.

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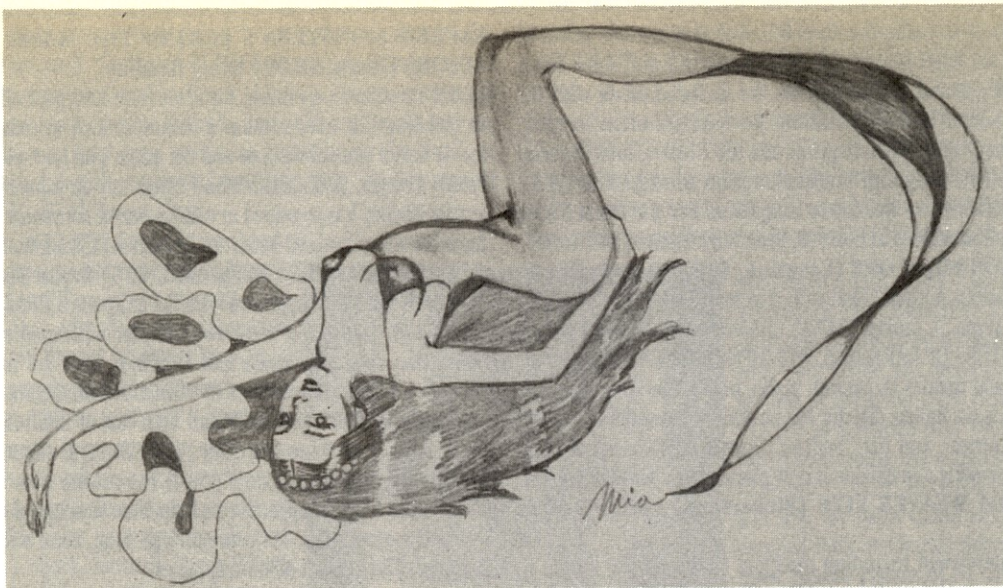
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BETTIE PAGE (General Publishing Group, \$40) Karen Essex + James L. Swanson

When I first saw this incredible, deluxe, nearly 300 pg. book, I thought it was merely the biggest and best of many books of sexy Page photos and zine covers. It's much, much more though. After decades of self imposed exile, the world's most famous and influential pinup, nude (and bondage) model (now a poor, born again grey haired lady in her 70s) agreed to tell her whole life story and it's not a happy one. She grew up poor in Nashville and managed to go to college despite her ignorant family. She drifted all around America and even worked and lived in Haiti for awhile. Although the men (and some women) who took all those 50s photos of her generally treated her with respect, every "normal" job and marriage (there were three) was a disaster. She was abused by her ex con alcoholic father (and her mother's later boyfriend), routinely experienced extreme sexual harassment from employers and movie producers and was basically gang raped during her first visit to NYC. Every phase of her early life is here in pictures, from childhood until she retired from modeling in her mid 30s. Bettie Page has refused to be photographed ever since.

IT CAME FROM HUNGER! (McFarland, \$39) Larry Buchanan
Who would have expected a book from the man long ridiculed as one of the world's worst directors? Larry Buchanan knew he never deserved that tag and finally gets to set the record straight about his career making very low budget movies. The first chapter is Buchanan's life from his birth in 23 to the early 50s and the next 23 chapters each center on a feature. For some movies he goes into details, others just get one brief page. He quotes a lot from Zontar magazine. The 200 + pg. book has many good photos and ads (8 pgs. in color). Also with "Works In Progress," "a Primer For The Maverick Filmmaker" plus a filmography and a "Guerrilla Filmmaker's Glossary." For more on Buchanan see our interview!

TALES FROM THE CRYPT (St. Martins, \$45) Digby Diehl

Although it was probably created to promote the HBO series and the (so far pretty rotten) spinoff movies (all covered here in detail) this deluxe large size book does an excellent job chronicling the history of Bill Gaines' E. C. horror comics, the artists and writers and how Dr. Frederic Wertham, Senator Estes Kefauver (and even columnist Walter Winchell)

helped bring them down in 54. Every cover of Tales, Vault Of Horror, Haunt Of Fear and Shock Suspense Stories is reproduced in beautiful color along with 4 complete stories. Fans of the comics and/or the TV series will find it worth the money.



IF I'M SO FAMOUS, HOW COME NOBODY'S EVER HEARD OF ME? (Kitchen Sink, \$16.95) Jewel Shepard

You might be surprised that a lesser known "scream queen" can write, but Shepard's book would make a better movie than anything she's acted in. The story of her life and career is sad, funny, absurd but seldom boring. It opens with her (British born) mother screaming "I hate you!" and her (part Chinese) father shooting himself in the head. She runs away at 15, spends time in juvenile prison, then modeling for hot rod magazines leads to her first bit part in H. B. Halicki's THE JUNKMAN. Although she starred in several movies (CHRISTINA, HOLLYWOOD HOT TUBS, CAGED HEAT 2...), she spent most of the 80s working as a table dancer in an L. A. strip club (while her friends including Dorothy Stratton turned to porn and/or died) or being lied to by sleazy producers (including Harry Allan Towers) whose names are

sometimes changed. The illustrations (8 pgs. in color) include many nude and sexy shots. Shepard also edited Invasion Of The B Girls.

WESTERN AND FRONTIER FILM AND TELEVISION CREDITS 1903-1995 Vols. 1/2 (McFarland) Harris M. Lentz III

Like Lentz's invaluable (to this magazine) multiple volumes on sci fi, horror and fantasy credits, these two huge reference books include every possible western credit from around the world. Vol. 2 (nearly 800 pgs.) is by title (feature, TV series and even shorts) and usually has many actors and the names of their characters. In the even larger Vol. 1 (over 1000 pgs.) you can look up actors (even obscure character actors), producers, directors and screenwriters and see all their western credits (feature and TV series) neatly listed in three columns. It's hard to think of any actor (who was working before the 80s) who didn't appear in westerns and it's amazing how many actors made a living appearing on TV westerns.

SLIMETIME (Critical Vision, \$19.95) Steven Puchalski

Before Puchalski moved to the NYC area and started his Shock Cinema magazine, he published 27 issues of the smaller Slimetime using a copy machine at his "dead end" job in Syracuse. The writing in this best of

compilation book is from the late 80s but the movies covered (alphabetically) are often from as far back as the 50s and some lesser known cult, underground and art movies are included along with the more expected horror and exploitation. Reviews are often lengthy, enthusiastic, funny and have original ads for illustrations. Special sections cover biker, drug and blacksploitation movies. The (U.K.) publisher is an offshoot of Headpress magazine. For the latest Shock Cinema (#9, \$5), Puchalski is at Box 518, Peter Stuy. Station, NYC 10009.

NECRONOMICON BOOK ONE (Creation, \$16.95) Andy Black
18 sections (by various authors) deal with directors (Jean Rollin, Argento, Hitchcock, H. G. Lewis...), movies (TEXAS CHAINSAW, EVIL DEAD, BLACK SUNDAY, DAUGHTERS OF DARKNESS, WITCHFINDER GENERAL, MS. 45, LAST TANGO...) and themes (Lovecraft, giallo, porn). The most welcome chapter (for me) is on Italian director Marco Ferreri (recently the subject of an NYC film series) and his "Sadian Cinema Of Excess." Black's Necronomicon, formerly a magazine is now planned as a series of books.

IT CAME FROM WEAVER FIVE (McFarland, \$38.50) Tom Weaver

20 people are interviewed including directors (Robert Wise, Joseph F. Robertson), producers (Aubrey Schenck, Sam Sherman), other behind the scenes talents, 7 actresses and 5 actors (with complete filmographies). I especially enjoyed the stories told by Charlotte Austin (who went from MONKEY BUSINESS, to GORILLA AT LARGE, then THE BRIDE AND THE BEAST!), Playboy centerfold Mara Corday, Australian Michael Pate, and one time Corman and Aldrich regular Michael Fox. There's also a special salute to Ed Wood Jr. (with Drew Friedman illos). The interviews originally appeared in slightly different (often shorter) forms in various magazines (including Fangoria, Starlog, Movie Club and Filmfax).

ULTRAVIOLENT MOVIES (Citadel, \$17.95) Laurent Bouzereau

Movies (mostly American major studio releases) from the late 60s to recently that are considered violent are examined. BONNIE AND CLYDE, THE WILD BUNCH (and other Peckinpah movies) are considered the ones that first broke the rules, followed by A CLOCKWORK ORANGE, TAXI DRIVER, DEATH WISH, DIRTY HARRY and various modern gangster and war movies. Tarantino is, of course, a major recent player here and the book ends with PSYCHO, HALLOWEEN, NIGHT OF THE LIVING DEAD, TEXAS CHAINSAW and other horror movies. There are also interviews with Oliver Stone, Clive Barker and FX expert Greg Nicotero. The cover (featuring Harvey Keitel) has two bullet holes.

MEN, MAKEUP AND MONSTERS (St. Martin's \$19.95) Anthony Timpone

Timpone has edited Fangoria for 10 years now and he probably knows more about movie makeup and FX than anybody. He looks at the careers of and interviews the best in the business, the people who are often more important to horror, sci fi and fantasy movies than the directors, writers or stars. The careers of 8 makeup experts (Dick Smith, Tom Savini, Chris Wallas ...) and 4 FX groups (KNB, Optic Nerve...) are covered in 12 chapters. An intro covers Lon Chaney, Jack Pierce and others from the old days and an appendix shows where makeup schools are (including in Cleveland and Goteborg, Sweden!). Now I know that the same guy (Steve Johnson) who created living meat in DEAD HEAT is also responsible for those bizarre Duracell battery TV commercials. 16 pgs. of photos are in color.

SACRED MONSTERS - BEHIND THE MASK OF HORROR ACTORS (Titan, £8.99) Doug Bradley

In this illustrated paperback, the actor from Liverpool who plays Pinhead in HELLRAISER movies takes a historical look at masks, shamanism, movie horror stars of the past and the actors who have played Leatherface, Freddy Krueger, Jason and Michael Myers. It's an expanded version of the lecture Bradley has presented at various horror conventions (where he met the other actors featured here). 42-44 Dolben St., London SE1 OUP, UK.

GOLDEN HORRORS (McFarland, \$55) Bryan Senn

46 golden age 1930s horror movies (in order from DRACULA to RETURN OF DR. X) each have their own chapter with credits, plot, reviews, production notes plus assets and liabilities. Most are the expected titles (lots of Universal) but DRUMS O' VODOO, THE CRIME OF DR. CRESPI, MANIAC and TORTURE SHIP (all with lots of liabilities) are included along with several foreign titles (VAMPYR, THE GHOUL). Even if you know this stuff inside out, you'll find some new info, angles or illustrations here. An appendix includes brief writeups of many borderline, lost and foreign titles. It's over 500 pgs. long. Senn writes for Midnight Marquee, Filmfax and other magazines.

SEX AND ZEN AND A BULLET IN THE HEAD (Fireside, \$12) Stefan Hammond + Mike Wilkins

Nothing much before the 80s is in this "essential guide to Hong Kong's mind bending films," but it does illustrate how outrageous and very

unlike Hollywood product many recent titles are. Chapters (including capsule reviews) cover personalities (Woo, Hark, Chan, Lam...) and types (supernatural, Hong Kong Noir, female stars). Comic sidebars feature badly translated dialog and the appendix shows you where to rent tapes and how to order fanzines. Jackie Chan supplied the forward.

HEARTS OF DARKNESS - THE FAMILY IN THE AMERICAN HORROR FILM (Fairleigh Dickinson U. Press) by Tony Williams

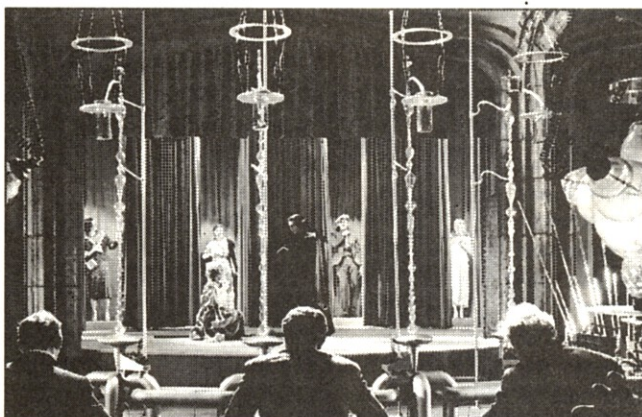
This is a serious look (no pics) at American horror movies that pays special attention to PSYCHO, NIGHT OF THE LIVING DEAD, POLTERGEIST, Freddy Krueger and Stephen King adaptations. The author (a cinema studies professor who is working on a book about Larry Cohen) has also seen a lot of more obscure and low budget movies and says that "SILENCE OF THE LAMBS is a visually impoverished, thematically redundant text that lacks the radical insights contained in works such as DAWN OF THE DEAD." He also examines movies by Val Lewton, Cronenberg (aren't his movies Canadian?) and the many taboo breaking movies of the 70s.

HORROR IN SILENT FILMS (McFarland, \$39.95) Roy Kinnard

1130 silent movies are listed alphabetically by year from 1896 (Melies' CONJURING A LADY AT ROBERT HOUDIN'S) to 29 (WOMAN IN THE MOON). Many have only the basic credits while others (PHANTOM OF THE OPERA) have several pgs. of info, notes and opinions. At least 18 have FAUST in the title and over 40 start with HAUNTED or HAUNTING. It's 278 pgs. Kinnard also did McFarland's Willis O'Brien book.

DIVA BONDAGE (Glittering Images)

is another deluxe, part color, adults only oversize volume with rare art and comics (new and old), stills from movies (lots of 60s Euro horror), posters, a filmography and bibliography. Yes, women being tied or



DOCTOR X is in Golden Horrors

chained up for entertainment is as old as the invention of photography, maybe as old as art itself. The covers of Man's Story magazine and some pre code comics are unbelievable. Some actresses shown emoting in chains are Virginia Mayo, Yvonne DeCarlo, Anita Ekberg, Ursula Andress, Serena and of course, Betty Page makes an appearance. The text is in English, Italian and French. Available from Per Adulti. Via Giovanni da Monttorsi, 37/39 50142 Firenze, Italy.

SHOCK (Titan, £12.99) Stefan Jaworzyn

16 sections (by various authors including Ramsey Campbell, David McGillivray, Jack Stevenson and Lucas Balbo) deal with directors (Massimo Pupillo of BLOODY PIT OF HORROR fame, busy director/cinematographer Gary Graver), films (SATAN'S CLAW, THE PRESIDENT'S ANALYST, FREAKS), themes (propaganda and anti-Communist films, spanking and necrophilia in movies, American porno theatres and movies on Europe's Sky cable) plus an interview with Traci Lords. Jaworzyn's Shock, formerly Shock Express magazine is now a series of books (this is the third). With an 8 pg. color section and Mickey Hargitay on the cover.

Tie Ins: THE X - FILES DECLASSIFIED (Citadel, 19.95) by Frank Lovece is loaded with details and facts for fans. I like knowing that Duchovny grew up around the corner from our NYC apt. and that Anderson probably used to serve us lunch at Dojo restaurant on St. Marks Place. THE MAKING OF INDEPENDENCE DAY (Titan, 8.99 pounds) - I thoroughly enjoyed the movie (despite the predictable critical backlash)



BLOODY PIT OF HORROR is in Shock

and this shows you how they did it (on a fairly low budget). THE CROW - CITY OF ANGELS (Kitchen Sink, \$15.95) contains a surprising amount of info on Iggy Pop. SCUM MANIFESTO (AK Press, \$5) is a reprint of Valerie Salanas' book that inspired I SHOT ANDY WARHOL. THE PEOPLE VS. LARRY FLYNT - THE SHOOTING SCRIPT (Newmarket, \$15.95). After reading this (by the same guys who wrote ED WOOD), I can't wait to see Milos Forman's movie, which promises to be an entertaining, outrageous (and mostly true) look at the continuing battle over The Bill Of Rights.

Also: BRUCE LEE - THE TAO OF THE DRAGON WARRIOR (St. Martin's, \$15.95) by Louis Chunovic, seems to be a reprint, but it's loaded with rare (film and personal) photos of all periods of Lee's life. THE BOMB (Feral House, \$12.95) is a reprint of a 1909 novel by Frank Harris concerning the actual Haymarket Riot in Chicago. COLD BLOODED (Feral House, \$12.95), by John Gilmore, is a reprint of a detailed look at Charles Schmid Jr. who killed three girls in Tucson in 65. THE PRESTIGE (St. Martins, \$24.95), a novel by Christopher Priest, deals with two rival 19th century magicians.

McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (910) 246-4460. St. Martins, (also the publisher of the PSYCHOTRONIC VIDEO GUIDE) is at 175 5th

Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 982-6968 or Last Gasp (415) 824-6636.

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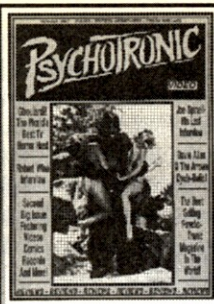
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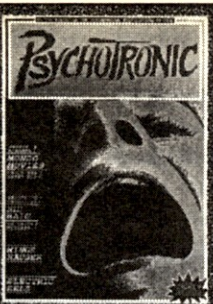
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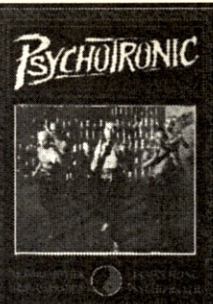
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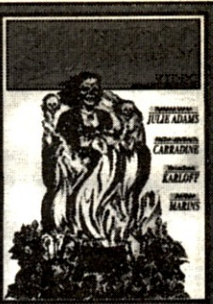
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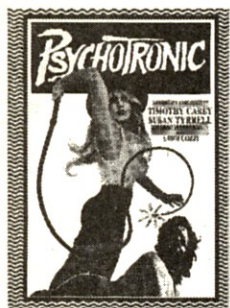
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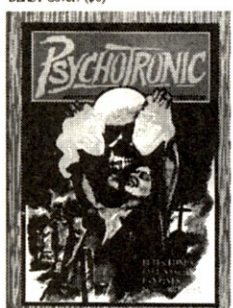
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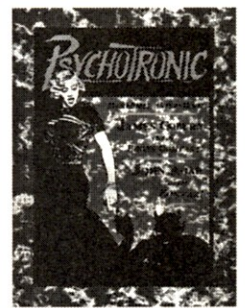
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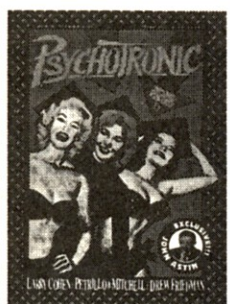
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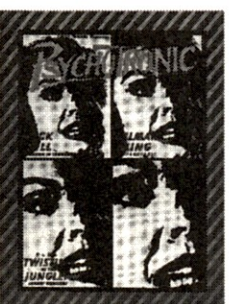
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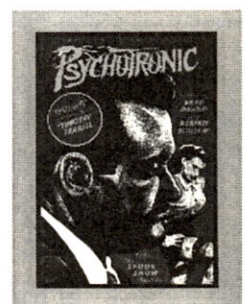
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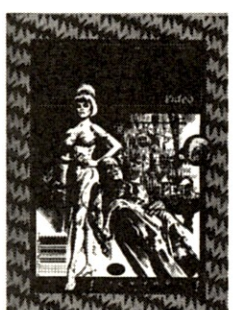
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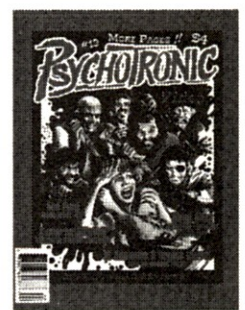
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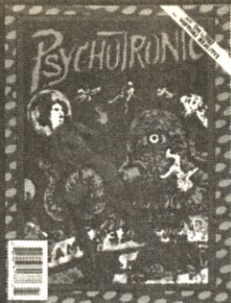
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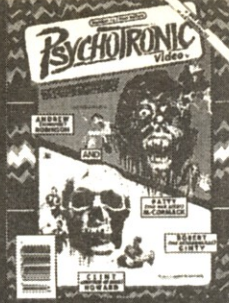
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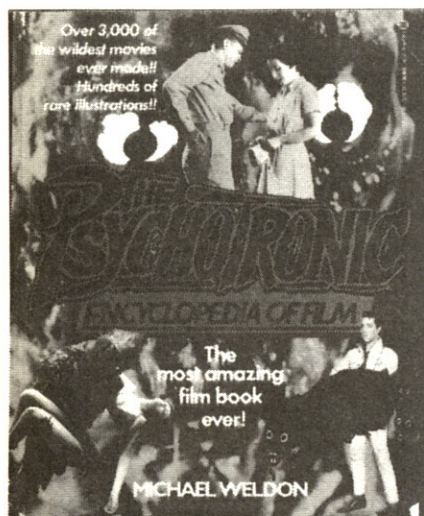
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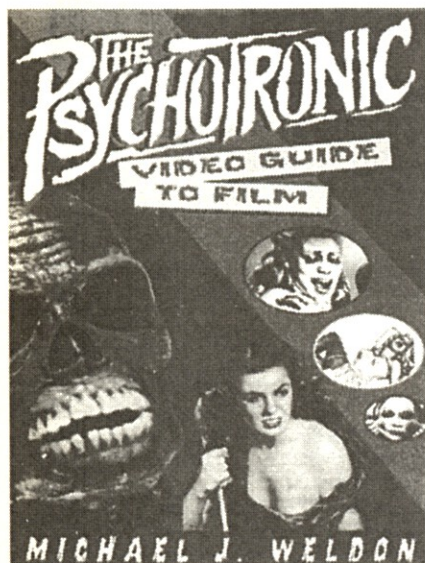


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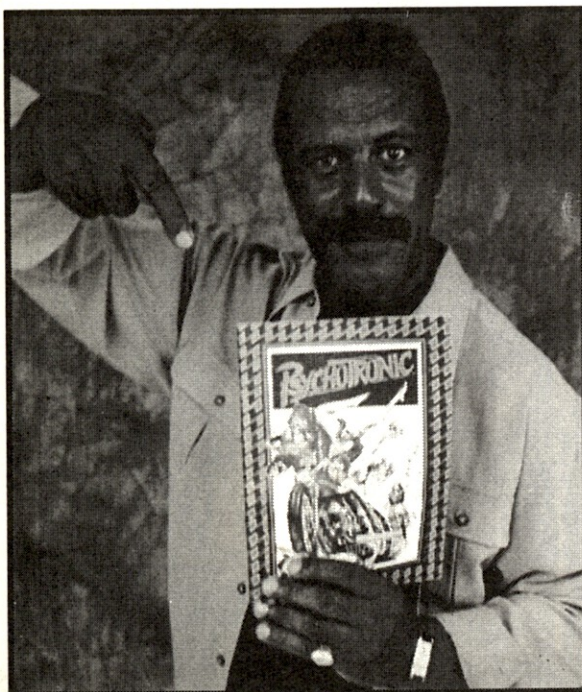
Many of these were taken at various Chiller (NJ), Beverly Garland (L.A.) and FANEX (Balt) conventions. Photos by Eric Caiden (Pickett), Justin Humphreys (Haze, Stuart), Gordon Smith (Williamson), Tom Rainone (Lazar), Jon Noe (Lauter), Michael Joyner (Harrison), Anthony Petkovich (Quarry) and Vince Mizzi (all other photos)



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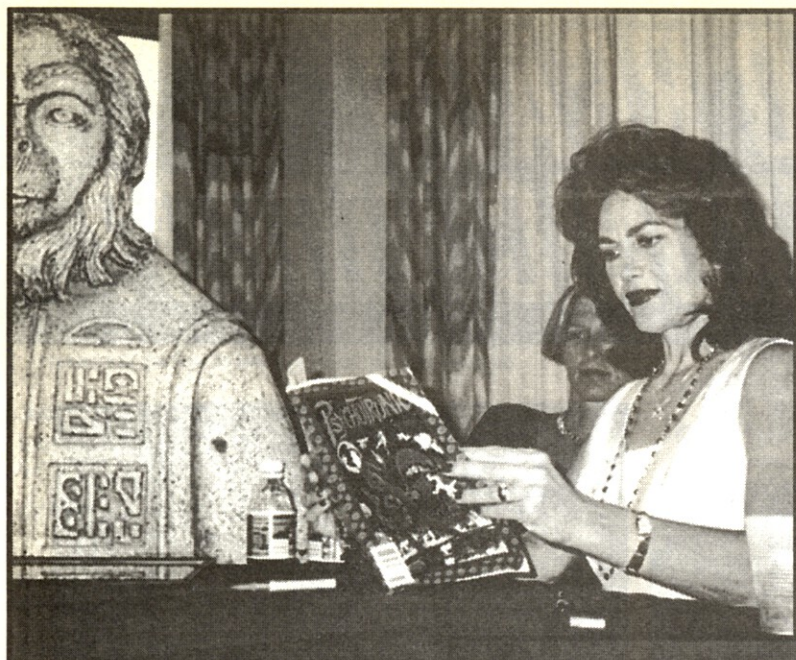
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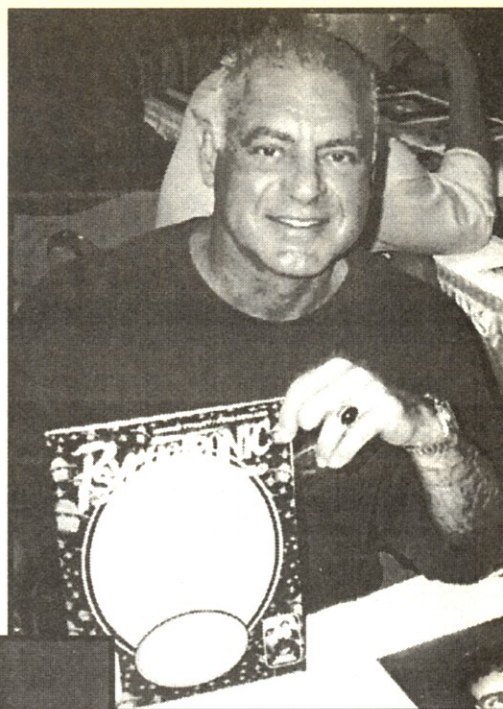
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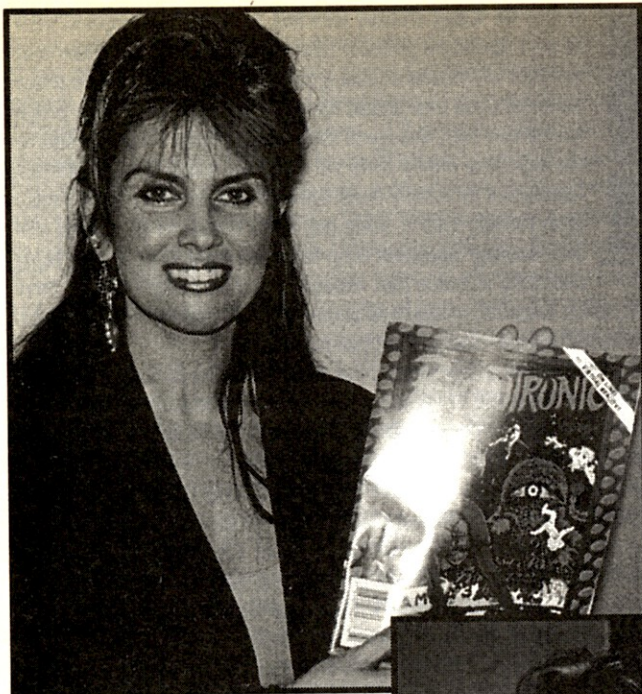


GLORIA STUART (THE OLD DARK HOUSE,
THE INVISIBLE MAN)



ED LAUTER (MAGIC, CUJO)





CAROLINE MUNRO (CAPTAIN
KRONOS, MANIAC)



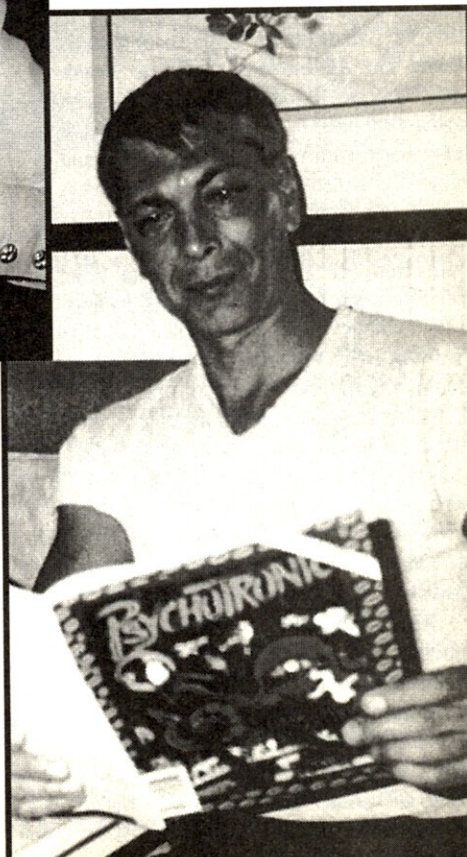
ROBERT QUARRY (COUNT YORGA)



HAZEL COURT (DEVIL GIRL FROM
MARS, MASQUE OF THE RED DEATH)

JOHN LAZAR (Z-Man in BEYOND THE
VALLEY OF THE DOLLS!)

BOBBY 'Boris' PICKETT (The Monster
Mash!)



THE DAMNED AND THE DEMENTED!

By ART BLACK

I don't recall if I ever actually met Chris Columbus. I know I spent some hours partying in his loft back when he was a lowly NYU grunt, back when a roommate-or-something of his latched onto an ex-or-something of mine and wound up bedding her. Making her the closest I ever came to a shared interest with the Hollywood mainstream.

Generally, my preferences lie with the far less trite and more fascinating (I hesitate to say "entertaining") video psychoconfessionals that have a habit of turning up on no-budget homemades from folks who couldn't tell an f-stop from a shortstop, but feel a desperate need to tell a story regardless. Folks like Emmy (M.E.) Collins, star and co-producer (with director William K. Waters) of **'Cept Jim**. Fade in: Emmy facing away from the camera, jerking off into a sock. For the next 45 minutes nothing happens. Annoying loser putz Emmy (with a grating imbecile accent that renders him largely unintelligible) and his furry whitetrash sortafriend (played by Buffalo Jenkins) smoke dope, drink beer, watch TV, complain. At some point Emmy's sister moves in and Buffalo falls in lust, but he's way too lazy and stupid to make anything of it. "Cinematography" consists of pointing the camera in the general direction of the actors and letting them ramble for interminable stretches. Think of it as a more realistic Gump, made by genuine Gumps. (\$100 payable to Emmy at 4979 Letha Rd. Gainesville GA 30506-2646) **Clit-o-Matic: The Adventures of White Trash Girl "The Devil Inside"** begins like a grim spoken-word piece by a Confederate trailerpark Kathy Acker, with odd incidental visuals and snippets of stolen music. Within minutes it morphs into wink-wink jokiness, the titular superheroine subduing evildoers with white squirts from her "beaver blaster". Total time: 7:40. **Southern Depression** showed up twice in the mailbox, once under the alternate title **The Satanic Vampyre Lovers**. In an

accompanying letter that oughtta be around here someplace, the filmmakers complained about my ragging on their last piece of cinematic shit, saying the girls weren't *nearly* so skeezy as I claimed, and the cretinous actors all had Ph.D's or something. And okay, I'll admit it. The gratuitous nude on display this time around is eye candy. Only drawbacks then: a worthless story, inept filming, excruciatingly bad goth music, and horrendously unappealing, untalented actors (with expensive college degrees). (M.S.S. Films And Video, POB 17401 Sarasota FL 34276)

Approaching the realm of the ept, **Alvin Ecarma Salutes The Tobacco Growers Of America** is a brief B&W non-vocal student film (or facsimile thereof) appended to half a dozen quickie knockoffs, of which the crucifix blowjob is clearly the standout. (Extra kudos for the acting credit "Cash Flagg, Jr.") Total time: 13:47.25. Genuinely enjoyable in every way is Ecarma's sly 1995 short **A Conversation**, with clever writing, effective acting, and assured direction. Produced at NYU, concept by Mike Baron. (Divergent Thinking Productions, 10708 Barnwood Lane, Potomac MD

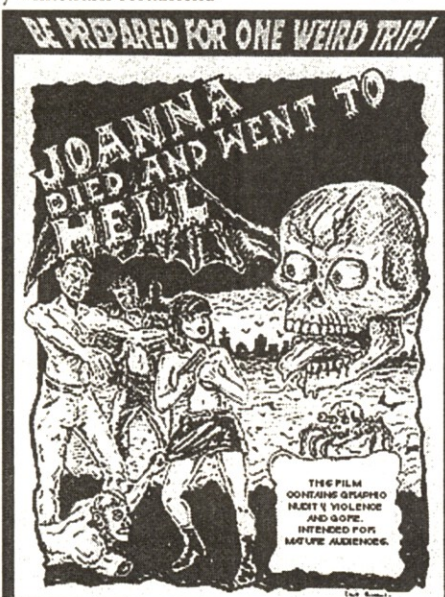
20854) **Be Kind, Please Rewind** is a perfectly competent B&W shot-on-tape that's probably hilarious if you work in a video store and your life revolves around genre flicks and whether people return their rentals on time and/or rewind. Then again, some such people have actual lives, and spend them writing **Pulp Fiction**. (Also on the tape is a nubby little vid from the band DeadHeadMiles, highlighted by a hairy beast costume complete with army boots.) (Josh Pasnak, 2905 St. Kilda Ave, North Vancouver BC Canada V7N 2A8) **Atomic Samurai** is no better nor worse than its title, being essentially a Troma film without even their meager budget. Story and acting nominal, martial arts choreography (admittedly an ambitious concept for a pocket-change film) painfully lame.

"Once Upon a time Joanna was abducted by the Dark Strangers they took her to the depths of Bedlam where she awoken to Another Reality." So reads the opening to **Joanna Died And Went To Hell**, a budgetless (set design: a closet door with "HELL" painted on it) 10+ minute super-8 sleaze-trip chock fulla dimestore gore, stop-motion beasties, and overall depravity, with toplessness and guns tossed in for good measure. Tacked on the end are some of filmmaker/musician Eric Brummer's earlier experiments in uglitude, the best parts playing like a troglodyte version of Jan Svankmajer interpreting William Burroughs' nightmares. Loses momentum whenever the characters are played by actual humans (topless beginning excepted), as in the drawn-out lesbo/trio nazi softcore romp that plays twice at the end before the tape rewinds, but the truly twisted creature meltdowns are a joy to behold. (3312 B Barham Blvd. Hollywood CA 90068)

A number of single-subject mondoes have shown up recently, including **The Marilyn Files** ("shocking new evidence... conspiracy and cover-up..."), **The Murder Of JFK—Confession Of An Assassin** ("shocking events... the actual chilling confession... 'I was one of two men'..."), and the video that has Americans locking their doors and burning their ET dolls, **Alien Autopsy: Fact Or Fiction (uncut version)**. Apparently I'm one of only three Americans who missed it on broadcast TV, but somehow THEY found out, and sent a copy for review, and now like all the rest I've been exposed to its subliminal cathode virus, rendering us all incapable of resisting when THEY finally make their presence known... (All Post, 1133 N. Hollywood Way, Burbank CA 91505)

Ghost In The Shell is the newest *cause celebre* among animé fans, and it's easy to see why. Groundbreaking animation, a thoughtful, moebius plotline, technosombre music, and liberal doses of inventive hyperviolence. Still, while I was watching, a voice called in from the next room, "what the heck ya watchin', a cartoon in dere?" Well yeah, but at least it ain't **Violence Jack (Evil Town—Part 1)**, with its typical post-apoc cutesy kids and giant uber-Conans with tiny little tater-tot heads. (Manga, 727 N. Hudson St Suite 100 Chicago IL 60610) Somewhat more substantial is **Cartoongate**, a political compendium kicking off with a 1944 Chuck Jones satire pitting an FDR-shaped bullet-train called the "Win The War Special" in a race against the "Defeatist Limited". Unfortunately nothing that follows is as clever or entertaining. (Kino) **Off-Beat Toons** volumes 1 & 2 run the gamut from clever and inventive (Bill Plympton's 'One Of Those Days,' the sperm's-eye voyage of 'The Haploid Affair') to the gratingly puerile ('Captain Weird Beard and his Merry Swabs,' 'Hard Edition'), with the bulk consisting of lame sex/bodily-function gags or single overextended punchlines. (Simitar, Plymouth MN 55447)

Speakin' of video comps, **Nice Girls... films by and about**



Women climaxes (forgive me) in a B&W polemic filled with 13 minutes of female masturbation and ejaculation in lingering close-up. Ten other talky shorts of varying competence and interest (to penis-bearers, anyway) precede it on the tape, but frankly, I forgot them all upon watching the last. (Picture Start, Inc. Chicago IL) **Borders**, "A Political Art Video," cuisinarts philosophical spewage from Robert Anton Wilson and assorted Mr. and Mrs. Peabodies with dull computer graphics, a dreary Steve Buscemi video, a tour with the Mexican border patrol... Nominally a treatise on territoriality, its concept far outstrips its execution. (Mystic Fire, POB 1092 Cooper Station NYC 10276) **Weird TV**, on the other hand, is *all* execution. Image manipulation, kinetic editing, a barrage of byte-sized CONCEPTS but precious little in the way of content. The presence of "musical guests" Oasis on the episode I saw ("Reel Fall Out") just meant they had a video on the tape. (Unapix) Rounding out the comps is **The Great Chase**, starring such modern heavyweights as Pearl White and William S. Hart in a collection of classic action scenes from the dawn of movies. And lemme tell you, some of these folks like Doug Fairbanks and that Keaton guy, they oughtta be ashamed of themselves for ripping off Jackie Chan so blatantly. (Home Vision Cinema, 5547 N. Ravenswood Ave, Chicago IL 60640)

Halfmoon offers three neoNoir stories by Paul Bowles, perhaps the most audience-friendly of the '50s/'60s substance-abusing literate genre subverts. "I'm trying to show the superior effects of smoking cannabis to those of drinking alcohol," he states in voiceover to the first tale. Story three's ending would be a lot more effective if scads of bad horror filmmakers hadn't discovered irony, but the grotty naturalistic exotic ambiance (Arab, Amazonian) is compelling throughout. (First Run Features, 153 Waverly Place, NYC 10014) **Knife In The Water** is a crisp new version of Roman Polanski's minimal Noir microcosm on a yacht. (Public Media Home Vision, 5547 N. Ravenswood Ave, Chicago IL 60640-1199)

The Day The Sun Turned Cold is Noir for today—a Chinese/HK co-production about a maybe-murder in the PRC. Both film and director (HK national treasure Yim Ho) were nominated for HK's Golden Horse awards, and the first time I saw it—unsubtitled, in Mandarin—it was easy to see why. Beautifully composed and realistically rendered, it's possessed of an immediacy rare in Hollywood. Unfortunately, due to understated action and nonlinear storyline, I couldn't make a lick of sense out of it. Kino Video's slightly letterboxed, nicely subbed version reveals that this is more than just a colonial effort to make a Mainland art-film (eg., terrific director Tony Au's disappointing **The Christ Of Nanjing**); there is indeed a great, emotionally charged story driving the visuals. Tai Seng has recently unleashed upon the west **The Bride With White Hair**, director Ronny Yu's lush and lavish mythic Noir of love and betrayal and, you know, *extreme violence*. Stylized to the max, it's a darkly beautiful movie (Golden Horse winner for cinematography/art design/costumes), exquisitely rendered in Tai Seng's fully letterboxed, newly subbed and dubbed versions, with a "making-of" short as preface. A great intro to the *serious* side of modern HK filmmaking. (Half-villain Francis Ng—siamese twinned in the film to Elaine Lui of **Angel** fame—has recently reinvented his career wholesale by playing variations on his Ugly Kwan character from HK's enormously popular and influential manga-based **Young And Dangerous** film series.) **The Bride With White Hair 2**, directed on the run by David Wu, editor of part one, picks up right where its successful predecessor left off. On its own terms, it's filled with enjoyable set-pieces and ensemble action, if you can resign yourself to

the fact that principal player Leslie Cheung from film one is relegated to little more than a framing cameo. Tai Seng's next domestic release will be the dreadful **Tai Chi II** on January 28; after that, it's the thoroughly psychotronic **Untold Story**, aka "Human Meat Buns" in Feb/Mar, gloriously uncut on videotape; on laserdisc the original Chinese video version with censored scenes added as supplement at the end. But in the meantime, they've punted the triptych **Robin Shou Action Pack** to capitalize on his leap to stateside marquees via **Mortal Kombat**. All three components were produced/directed by the infamous Philip Ko Fei, former bit fighter for Shaw Brothers et al., latterly renowned for cobbling together unrelated chunks and niblets of film with cheaply shot-in-the-Philippines footage to create confusing, lackluster action duds. Like **Interpol Connection** (Chinese title: **Hard To Kill**), co-starring Shou, Ko, the ever-watchable Yukari Oshima (famous in Philip Ko's Philippines as Cynthia Luster), and a few minutes of a very young Simon Yam (billed as Simon Yim, or on the box, Simon Kim), in a gunfight sequence that I swear I've seen before but can't remember where, plus a couple of reaction shots edited into a speech by Shou that was obviously filmed at a different time. After which Simon disappears entirely (we find out in the last reel he was the guy killed in that incomprehensible non-sequitur insert sometime earlier), to be replaced by a grating Filipino comic sidekick who uses a bra as a shoulder-holster (nyuk nyuk). Yukari finally shows up about halfway through, saving the day (and the picture) with some righteous butt-kicking in the finale. **Fatal Chase** again stars Shou and Ko, this time with separately-filmed fragments of Waise Lee (**Bullet In The Head**, **The Big**



THE BRIDE WITH WHITE HAIR

Heat), plus an unbilled cameo by perennial heavy Shing Fui On. This time it's Yukari who drops out when she gets iced at the pic's halfway point. (Director of photography on both films was Johnny Lee, who has worked with Jackie Chan in the past and directed a number of pictures of his own, including the hilariously wicked **A Day Without Policemen**; martial arts director Dion/Deon Lam went from choreographing this pair to Jet Li's newest, **Black Mask**—a

discombobulated mess available on murky pixilated videotape at your local Chinese grocery.) **Eastern Heroes** (Ch: **Fury In Red**) co-stars Shou with Conan Lee (**Tiger On Beat**, **Aces Go Places V**) as characters with different names than those on the video box. A few minutes of Conan in the states, then 40 or so of inaction in HK featuring nobody who even merits a credit. Robin shows up about halfway through (surprise), Conan reappears, the plot crawls toward a confrontation between the two that never happens, purportedly because director Ko got tired of the notoriously difficult Conan and had his character climb into a car (an obvious double, filmed from behind) and get blown up. (If you feel you must, rent Ko's **The Cypress Tigers**, in which Robin and Conan tangle at the end.) Also upcoming from Tai Seng is **The Angel Series**—not the original Moon Lee movies, but 3 of the countless ripoffs featuring Moon, Yukari and/or Cynthia Khan, including **Angel Mission**, Ko's **Angel On Fire**, and **Angel Of Kickboxer** (Ch: **Angel The Kickboxer**) with Yukari, Shou, Waise Lee, and Cynthia Rothrock, from Ko's equally untalented Filipino cobblermeister pal Godfrey Ho. (Tai Seng, 170 South Spruce Ave #200, So. SF CA 94080)

SYS International (aka Youngtze Video) are up to 34 dubbed domestic releases of HK product, ranging from totally unknown swill to high-profile rave-ups starring the likes of Yuen Biao, Donnie Yen, Maggie Cheung and Michelle Khan/Yeoh. **The New Legend Of Shaolin** is unquestionably

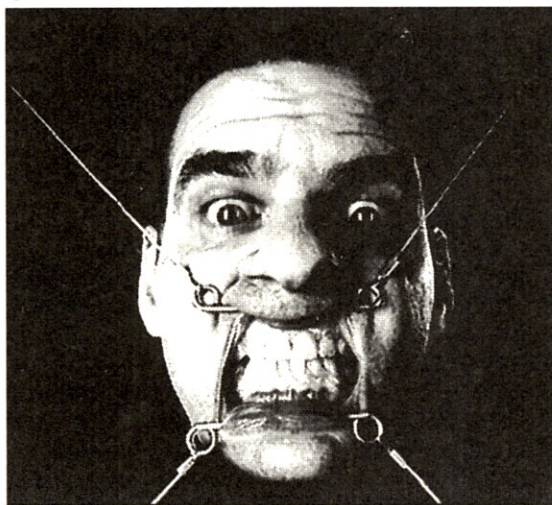
their biggest release to date, a nonstop Jet Li rollercoaster with maybe 4 hours of action crammed into an hour and a half of fairly minimal plot. Credit frenetic director/screenwriter Wong Jing, and fight-choreography genius Corey Yuen Kwai, along with a top-notch supporting cast for kicking this one into overdrive. **Shaolin Vs. Ninja** (not to be confused with Lau Kar Leung's innovative **Shaolin Challenges Ninja**, aka **Challenge Of The Ninja/Heroes Of The East**) is the polar opposite: rather than New Legend's high-flying suspension-of-disbelief wirework, it's firmly grounded in genuine physical skill and dexterity (well, until the last reel, anyway). Acted by relative unknowns as opposed to international stars, it's a straight-ahead Ching-era chop-socky from the old school, complete with extended training sequences, thoroughly devoid of New Legend's outrageous flash and convolutions. What sets it apart are the terrific martial arts and the um, unique dubbing. By now everyone knows to expect a smorgasbord from HK films: a little of everything tossed into the stew. Svs.N offers exactly that—sideways—by taking a subtitled film, leaving the subs in, and dubbing anyway. Although the two don't quite match. Starts off innocently enough: "you got gut!" becomes "you punk!" Then "accept our invitation if you dare!" turns into "what are you guys, a bunch of little girls?" Soon "...very filthy tricks" becomes "...you guys shuckin' & jivin' me?" and "I'm Shek" becomes "I'm called Shaquille... I came all the way from Beverly Hills." By the time a character wanders off singing "I'm Hen-e-ry the 8th I am," the dubbing team has clearly spent the eve turning bongwater brown. References to slurpees, airbags, Baywatch and Las Vegas crop up. A Japanese warrior unsheathes upon his leader, stating, "your honor, since the ninjas are the bad guys in this movie, we're gonna have to kill you for no reason." I'm not sure if it's just the screener tape, but the copies I got were transfered EP instead of SP (despite being on T-120 tapes, leaving 3/4 empty), and quality absolutely sucked. But did I enjoy? Oh yes, I enjoyed. (SYS International, 10545 Humbolt St Los Alamitos CA 90720)

On the arty side, Hallmark have crammed into one Xmas package 3 films they're calling the **Far East Collection**. Personally I don't get the appeal of Taiwan's Ang Lee, and **Eat Drink Man Woman** could be a Chris Columbus film for all it affected me. **Red Firecracker Green Firecracker** from director He Ping is gorgeous filmmaking about love and why it's best left alone, while Zhang Yimou's **To Live** squeezes all of China's modern and brutal history into one family's story of strife and survival over the past few decades. (Hallmark Entertainment 6100 Wilshire Blvd Ste 1111 L.A CA 90048) Finally out on videotape (the theatrical release was less than a roaring success) is the utterly brilliant "comedy" (according to the box) **Chungking Express**. There's little question that Wong Kar Wai is one of current cinema's pre-eminent visual stylists, but Rolling Thunder's ace new translation clearly illustrates that he's also one of the truly great *writers* working in the film medium today. Golden Horses collected: best picture/director/actor/editing. Nominations: cinematography/art design/screenplay/music/actress/supp actress. (The first two went to Wong's *other* film for '94, **Ashes Of Time**, the others were clearly oversights.) My sole complaint (and it's a biggie): why take a film that manipulates space, color, and motion so downright stunningly, and crop it fullscreen instead of letterboxing at least marginally like the original import release? Hopefully RT won't make the same mistake with their third release (after **Switchblade Sisters**), the full-throttle Bruce Lee update **Fist Of Legend** from Gordon Chan/Yuen Woo Ping, once again starring new legend Jet Li. (c/o Miramax aka Buena Vista aka Disney)

Newly remastered and rereleased by Home Vision is Hiroshi Inagaki's **Samurai Trilogy** (**Musashi Miyamoto/Duel At Ichijoji Temple/Duel At Ganryu Island**). The **Gone With The Wind** of Samurai cinema? Yep, it's gorgeous. Yep, the battle scenes are marvels. Yep, Toshiro Mifune rocks. Epic in every sense, the series is really one movie split in three, as opposed to isolated episodes like, say, **Yojimbo** (another terrific recent remastering job from HV, just in time to compare with Walter Hill's remake, **Last Man Standing**) and its sequels **Sanjuro/Zatoichi Meets Yojimbo**. Quality caveat: occasional glitches in source cause jumpiness between edits throughout the Samurai Trilogy, and the copy-protection renders slight but annoying color-shifting. **Sansho The Bailiff** might well be the **It's A Wonderful Life** of feudal Japanese cinema, if George Bailey had decided otherwise at the end. Redolent of Dickens in the suffering and hardship its characters endure, it telegraphs its outcome early on, but I guarantee you won't predict the course it takes to get there. Personally, I rank Kenji Mizoguchi the third best director in the history of Japanese film. **Vengeance Is Mine** is the—what? **In Cold Blood**? of Japanese cinema. Fragmented in narrative the way Japanese films love to be, it starts with a capture, flashes back and forth to a crime and events preceding, then eventually settles into the story between. In 1996 (oops, '97) there's little left to shock in the tale, but good storytelling is its own reward. Based on the actual life and crimes of a notorious conman/serial killer.

Japanese criminals of another sort, the big-hair band X were unavoidable in Japan a few years back—posters everywhere, albums, videos, concerts. You couldn't squeeze down a crowded Shibuya side-street without skinning your shoulder against their faces on the brick. Japanese music prices being as they are (currently a CD costs nine million US dollars plus three fingers off your left hand), I tried to score copies through their label, to no avail. Imagine my surprise when Video Search of Miami recently sent **X At Tokyo Dome** and get this—they're *guys*! All that make-up and fey anorexic posturing—who knew? If Poison wished they were Metallica... if RuPaul wished s/he were Guns 'N Roses... if Judas Priest wished they were the Golden Girls drawn by Matt Groening (with competing Marge Simpson's coiffs)... **Mylene Farmer En Concert** is VSOM's subtitled version of a show by the disco diva who makes Madonna look like Barney the fucking dinosaur. French pop, as we all know, is rich with misanthropic loathing and existential self-pity, from Jacques Brel through Serge Gainsbourg. Mylene's musical reference point: Peter Gabriel when he was just starting to suck. Hooky as a scythe through the eye, the show kicks off with a song based on a Baudelaire poem. Fave words thereafter: doubt, black, hatred, whore, hurt, weak, sad, wounded. For no particular reason, something entirely unrelated blows up at the end, and Mylene looks sad. Hurt. Wounded. (Vital Sounds, POB 16-1917 Miami FL 33116)

Speaking of existential angst, I gotta raise my snifter to whomever it was among you that sent in a tape of the vid I've been telling my friends about for lo these many years. Oh yes, I cried upon first viewing. 1978, broadcast TV, the industry was still eating its own tail deciding whether to push VHS or Beta on us pundits. The first annual Science Fiction Film Awards (was there ever a second?) offered **William Shatner's** unforgettable (no other word) version of 'Rocket Man.' I am... I am... I am speechless. Still. Eighteen (oops, nineteen) years later. Not to be described. Only experienced. Do so. At any cost. Aloha.



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Immoral Tales - Walerian Borczyk classic erotic quartet. Complete 100 min. version. No picture box \$29. Sweater Girls - They go all the way \$29. Nero and Poppa: An Orgy of Power - Low budget Euro Caligula imitator \$29. Don't Go Near the Park - Wild Z horror/exploitation \$39. House of Terror - Obscure horror. 1972 \$19. Evil Laugh - Obscure gore horror \$15. Joy - Private Screenings exploiter \$19. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$29. Commando Amazons - Like an Asian Doll Squad. Wild \$39. The Naked Zoo - Join the acid party. Rita Hayworth. 1970. No picture box \$25. U.S. Vice (The Murder Gang) - Russ Tamblyn \$19. Pyro - Disfigured man seeks revenge. Great atmosphere \$29. Plan 9 From Outer Space - A fine piece of work \$19. Impulse ('74) - Great Shatner sleaze. With Spanish subtitles! \$39. Poor White Trash - All time dive-in classic \$35. The Strangler - Victor Buono. 1964 \$19. Vampire Hookers - John Carradine \$19. Tales From the Gialli Hospital - Krazy Kult \$25. Hell Penitentiary - Sergio Garrone WIP \$19. The Sinful Bed - Euro 70's exploiter \$29. Emily - Koo Stark \$25. Love Butcher - Split personality psycho kills the women who reject him. 1975 \$29. House of Whipcord - Where the 'immoral' are punished. Long version \$39. The Night Slasher - British psycho thriller. 1970 \$29. The Princess and the Gail Girl - Radley Metzger \$35. Switchblade Sisters - Original issue \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro sex comedy \$29. Fasse Black (Disco 9000) - Late 70's blaxploitation \$25. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. Biokids - Crazed Phillipino Power Rangers knocking off \$19. Pugnitive Girls - Complete 96 min. version. 2 roles for Ed Wood! No picture box \$29. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen cycle \$19. The Hard Ride - 'Nam vet battles bikers. 1972 \$19. Speed and Hot Leather - Biker action w/ Marvin Gage! \$19. Far From Home - Drew Barrymore. See review in FW19 \$25. Doctor Gore - Pat Patterson's magnum opus \$25. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic. 1964 \$25. All the Kind Strangers - Samantha Eggar \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Abductors - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Great exploitation plus nude scenes for Lana Wood and Cheri Caffaro \$19. Mona's Place (Pandango) - Sex western \$25. Escape From Blood Plantation - Sadistic prison \$15. Valentine - Based on the erotic comic strip \$19. Smooth Velvet, Raw Silk - Annie Belle \$19. 36 Fillet - French teen is busting out of her dress \$29. La Petite Sirene - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson \$25. Score - Radley Metzger exploitation w/ Lynn Lowry \$25. House on Straw Hill - Erotic horror w/ Linda Hayden \$35. Thunder Road - Excellent Robert Mitchum vehicle(s)! \$25. Cape Fear ('62) - The original classic \$25. Sheba Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Starlight Hotel - Aussie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space Is the Place - Sun Ra. See review in FW17 \$25. Without You I'm Nothing - Sandra Bernhard concert film \$25. Gabrielle Point - Antonioni \$25. Who Slew Auntie Roo? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic Euro entry \$39. The Girl - Franco Nero is sandbagged by 14 yr. old nymphette \$29. The Thorn (The Divine Mr. J.) - Religious satire w/ Bette Midler \$19. Shaft - That Shaft is a bad mother... \$25. Shaft's Big Score - Sequel to Shaft \$19. Shaft in Africa - Mo' Shaft \$25. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine \$25. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson! \$25. Cry Uncle! - Allen Garfield \$25. Preacherman - Rural 70's sexer \$25. Cat in the Cage - Coleen Camp \$19. Emmanuelle in Bangkok - Good entry in the series \$19. Sister Emmanuelle - Teen tent to convent school \$19. Night Strangers - Walthy woman turns tricks for kicks \$19. Emmanuelle's Revenge - Joe D'Amato \$19. Teenager - Obscure 70's exploitation. Sue Bernard \$39.

The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - FW15. Susan Sennet \$29. Sunrise - Silent classic \$25. The Peacemakers - Ultra violent biker \$29. Playgirl Killer - Canadian Z horror \$25. The Wasp Woman - Complete 73 min. version \$19. Female Jungle - Jayne Mansfield \$25. Night Tide - Dennis Hopper \$25. Slumber Party '57 - Rainbeaux Smith \$25. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Jess Franco masterpiece. No picture box \$19. The Fat Spy - Jayne Mansfield & Phyllis Diller! \$29. The Red Menace - Great anti-communist drama. 1949 \$19. Hollywood Horror House - Psycho gigolo. 1968 \$29. Cauldron of Blood - Karloff \$25. Fellini's Roma \$19. La Dolce Vita - An epic accomplishment. On 2 tapes \$29. Teorema - Stranger seduces entire family. Pasolini \$25. Keetie Tappel - Connoisseur version \$29. Accatone - Pasolini's first \$25. Susana - Wry Bunuel \$25. El Bruto - Inspiration for La Strada? Bunuel \$25. Umberto D. - Original Embassy release \$19. The Wicker Man - British erotic horror Complete 100 min. version \$49. Diary of a Chambermaid - Political Bunuel \$25. Prospero's Books - Greenaway \$19. Let It Rock - Hopper \$39. Buried Alive - Infamous D'Amato cannibal/gore \$79. Sweet Young Trouble (Makin' Out) - Private Screenings \$29. Voluptuous Vienna - Private Screenings \$35. Sexy Sisters (Satanic Sisters) - Jess Franco. Private Screenings \$79. Girls With Out - Private Screenings \$35. Lucifer's Angels (Young and Not So Innocent) - Private Screenings \$35. Baring It All (Utterly Without Socially Redeeming Value) - Paul Bartel. Private Screenings \$69. Django - Franco Nero spaghetti western \$25. Spurs of Death (Rooster) - Cockfighting. Kristine De Bell \$9. Mandingo - Ken Norton \$25. The Refrigerator - Black comedy/horror. See review in FW16 \$29. White Heat - Gagney \$25. Felicity - Superior Euro erotica. Glory Annen \$15. Black Caesar - Prime blaxploitation \$25. Hell Up in Harlem - Sequel to Black Caesar \$25. Fory Brown - Pam Grier \$25. Brain of Blood - Al Adamson chaos w/ gore \$15. Poor White Trash 2 - S.P. Brownrigg swamp horror \$19. Suspiria - Unrated version \$29. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. The Kirlian Witness - Telepathic plants \$25. Sweet Sweetback's Baadassess Song - Uncut, uncensored, unapologetic \$29. Bloodsucker Freaks - Rude \$29. The Desert Tigers - Half WW2/bad movie, half lisa type atrocities \$25. Mr. Mean - Fred Williamson \$15. Joshua - Fred W. western \$9. Boss (Boss Nigger) - Fred W. \$19. Shocking Asia - 70's mondo \$19. Shocking Asia 2 - More mondo thrills \$19. Mondo Magic - Completes the set \$19. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19. The Reincarnate - Supernatural theme \$25. Drive-In Massacre - The killer is still loose! \$19. Torture Chamber of Dr. Sadism - Very atmospheric. 1967 \$19. Curse of the Blue Lights - Subterranean ghouls \$19. Dark Power - Z horror w/ Lash LaRue \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride - The groom has a nun fixation \$29. The Haunting of Julia - 70's horror \$19. Widow's Nest - Italian horror w/ Patricia Neal \$9. The Jar - One of the strangest ever. Nightmare inducing \$25. Gallery of Horror - One of the worst ever. Great fun! \$29. Deadline Stories - Horror trilogy \$25. Frankenstein's Castle of Freaks - Euro horror \$19. The Hills Have Eyes - 70's classic. Original issue \$25. Vengeance - Similar to Victims \$19. Bloodsucker - Vampire cult. 1971 \$15. Arabian Nights - Pasolini epic. 'Banned' box art. Best picture quality. 130 min. \$49. The Hawks and the Sparrows - Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$39. The Black Hand - Post-Godfather exploiter. As entertaining as Maria Massacre \$19. Is There Sex After Death? - Mondo/satire on early 70's sexual mores \$25. Foxstyle - Obscure blaxploitation. 1973 \$25. The Return of Josey Wales - Michael Parks \$25. The Golden Triangle - Hong Kong action \$9. Fiona - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$25. The Reflecting Skin - One of the best of the 90's \$25.

Once Were Warriors - Packs an emotional wallop. Outstanding \$25. That Cold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$25. The Reflecting Skin - One of the best of the 90's. Unforgettable \$25. You're a Big Boy Now - Biting black comedy. 1968 \$25. Bad Girls Go to Hell - With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nudie. With Joe Bob intro \$29. Living Venus - 'Expose' of the skin mag bis. H.G. Lewis. With Joe Bob intro \$29. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Hysterical nuns. Dr. Juan Moxteruma \$29. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever \$19. Hideous Sun Demon - 50's fave \$19. The Slime People - Emerge from the sewers of L.A. \$25. Outlaw Women - Female cast western. 1952, color \$29. Nothing But the Night - Orphanage kids turn killers \$25. Kiss Daddy Goodbye - See review in FW16 \$29. Soul Hustler (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. Robot Monster - Sony label \$39. The Children - Radioactive killer kids \$19. Night of the Ghouls - Ed Wood \$19. The Violent Years - Ed Wood's girl gang epic \$19. Orgy of the Dead - Ed Wood's graveyard stripper revue \$19. Carnival Rock - Rockabilly w/ pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne! \$29. Saturday Night Sleazies, Vol. 1 - College Girl Confidential + Suburban Confidential - two A.C. Stephen mid-60's exploiters \$39. Saturday Night Sleazies, Vol. 3 - Motel Confidential - Office Love-In - two A.C. Stephen late 60's exploiters \$39. Wild Guitar - Arch Hall Jr. \$19. Segah! Arch Hall Jr. \$19. Mondo Elvis - Unforgettable short doc. \$19. Teenage Confidential - Trailers for 50's J.D. films \$19. I Eat Your Skin (Zombies) - Voodoo thriller \$19. The Bad Bunch - Greydon Clark blaxploitation \$29. Strange Behavior - Elisabeth Cheshire \$25. Emmanuelle: Queen of the Desert - Avenge her sister's rape \$25. Desperate Living - John Waters classic \$29. Private Parts - Great black comedy \$29. Santa Sangre - Jodorowsky's most Fellini-like \$25. Kiss Me Deadly - Stylish 50's cult fave \$25. Emmanuelle in the Country - Laura Gemser \$9. Mirror - Kitty Winn \$9. Driller Killer - Grim Joel Ferrara \$19. Suburban Boulette - H.G. Lewis social commentary. With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mae) - First rate Jamaican blaxploitation \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) filling out a bikini. 1968 \$29. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a delight \$29. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$29. Women of Hell's Island - Wild Phillipine WIP \$25. Sinner's Blood - 70's exploitation/biker \$19. The Lickerish Quartet - Radley Metzger \$25. The Rain People - Shirley Knight \$25. Caligula's Perversions - Euro exploiter \$25. Hunter Squad - They lure the enemy to bed \$25. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$25. Satan's Cheerleaders - Greydon Clark \$25. Black Mama (Black Hooker) - 1972 oddity \$19. Corruption (Sweet Trash) - Indescribable noir/leaze/exploitation. Early 70's \$39. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Superfly - Classic blaxploitation \$25. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Star) - Outrageous blaxploitation \$25. Emmanuelle's Daughter - Controversial \$19. Emmanuelle in Africa - Karin Schuur \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls - More 70's teen exploits \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro, 1968. No picture box \$25. Turkish Delight - Monique van der Ven \$19. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$19. The Body - Carroll Baker \$19. Dolomite - Rudy Ray Moore \$19. Black Godfather - Excellent blaxploitation \$25.

The Attic - Ray Milland as a sickie papa. Uncut 101 min. version \$25. Sweet Trash (The Hangup) - Super early 70's exploitation. Original issue \$25. Norma - Early 70's exploitation. Original issue \$25. Soul Vengeance (Welcome Home Brother Charles) - Jama Panaka \$19. Bummer - Dave Friedman drive-in fave \$19. She Freak - Dave Friedman exploiter \$25. The Devil's Son-In-Law (Pete the Wheatstraw) - Rudy Ray Moore \$25. Disco Godfather - Rudy Ray Moore \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. \$29. Screem Street (A Screem in the Streets) - Uncut 86 min. version on the Harry Novak label \$49. Leolo - Boy creates fantasy world to escape family life. Epic. 1992 \$29. Little Miss Innocence - Similar to The Seducers \$29. The Outthroats - Early 70's exploitation set in prison camp \$29. Penitentiary - Jama Panaka \$9. The Honeymoon Killers - Original Vestron version \$39. Week-end With the Babysitter - 70's exploitation \$39. Olga's Girls - Infamous 60's nasty \$25. The Woman Inside - The Glen or Glenda of the 70's \$39. All the Lovin' Kinfolk - Hillbilly exploitation. Early 70's \$39. Superchick - Joyce Jillson is Tara B. True \$59. Captive Women (Naked Super Witches of the Rio More) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$19. What the Swedish Butler Saw - Long version \$19. Christmas Evil - The ultimate Xmas movie \$29. The Cars That Eat People - Wicked black comedy \$19. Gone in 60 Seconds - Original issue \$29. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975 \$29. Death Wish Club - Great noir-like oddity \$25. Single Room Furnished - Jayne Mansfield \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Death Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony \$25. Black Shampoo - Prime blaxploitation \$29. Death Circus of Torture - Mighty scary \$19. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$35. Dr. Black & Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers \$29. Children Shouldn't Play With Dead Things - Bob Clark \$25. Dodt Cat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$49. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25. Dynamite Chicken Counter-culture document \$25. Up Pompeii - British sex farce \$25. Fanny Hill - Dr. Mac Alberg \$25. Around the World With Fanny Hill - The sequel \$25. Goodnight Sweet Marilyn - Larry Buchanan \$39. Nero and Poppa: An Orgy of Power - Low budget Caligula imitator \$29. Blood Feast - H.G. Lewis. With Joe Bob intro \$19. Scorchy - Connie Stevens \$49.

Following is a selection of adult titles. Most of these movies are from X-Rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Alice in Wonderland - Kristine DeBell \$29. A History of the Blue Movie - Super Alex DeRenzy compilation \$29. Vista Valley P.T.A. - These families get involved \$25. 800 Fantasy Lane - Desiree Costeau, Lisa Deleuw \$25. Expose Me Now - Lynx Cannon \$25. Satisfiers of Alpha Blue - Lynn Thatcher \$19. Bordello - Danish period piece. 1974 \$25. 1,001 Erotic Nights - Annette Haven \$25. Babe - Samantha Fox \$19. Sexy - Plain Jane secretary creates fantasies. Euro. 1976 \$25. Whatever Happened to Miss September? - Tina Russell \$25.

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Sodom and Gomorrah - Mitchell Bros. eras biblical epic \$29. Mary, Mary - Constance Money \$25. Virginia - Shauna Grant \$25. Oriental Babysitter - Linda Wong \$25. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed Man vet stalks his prey - on the streets of NYC! Extreme rape scenes. 1975. No picture box \$29. Flesh Gordon - Complete X version. Super box art \$39. Aunt Peg - Juliet Anderson is everyone's favorite Aunt \$25. Aunt Peg's Fulfillment - Sequel to Aunt Peg \$25. The Second Coming of Eve - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed anem but they get a second chance \$25. Naked Afternoon - Abigail Clayton's best \$25. First Time at Cherry High - Miss Pepper and her charges \$25. Starmaker - Copper Penny \$25. Little Darlings - Teen theme. Lynn Thatcher. No picture box \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychothriller/adult combo set in Vegas. No picture box \$25. Las Vegas Lady - Same director \$25. Inseparable - Marilyn Chambers classic \$29. Hot Child in the City - Teen goes to town \$25. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired \$29. Weekend Fantasy - "Sleazy, seamy, seductive sickie" \$25. The X-Rated Videotape Guide \$25. Climax of Blue Power - Phony cop and sleazy women in his custody. Good exploitation type. 1974. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall \$25. Blue Fox \$25. Little Girls Blue - Summer camp sex \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Minx - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me & Maria Strangelove - High school seniors \$25. The Good Girls of Godiva High - With twins Daphne & Danielle \$25. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC sexual bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - "Four of the all-time best scenes" - Only the Best \$25. Piss Girls (Hot and Saucy Piss Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together \$25. Dreams of Misty - Flashback to teen experience \$25. Swinging Stewardesses - Goss example of Euro soft X. 1972 \$19. Body Talk - Heaven St. John (Angelique Pettijohn), Kay Parker \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. Desiree Costeau \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeRenzy \$25. Bubblegum - Tina Ross \$25. Kat at the Blue Fox - Rijuana sex club. Kitten Nativity \$25. Her Name Was Lisa - Vanessa Del Rio \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenzy \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$25. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$25. Marriage and Other Four Letter Words - Great 70's ambience. Rainbow Robbins \$25. Garage Girls - Good action plus humor \$25. Randy - The Electric Lady - Desiree Costeau. No picture box \$25. Hot Rackets - Tennis anyone? Desiree Costeau \$25. Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Little Girls Lost - The casting couch lives \$25. Loves of Lolita - Angel West \$25. Vixens of Kung Fu - Rape victim learns martial arts. 1975. No picture box \$25. A Dirty Western - Quality sex western \$25. Baby Cakes - Rhonda Jo Petty kidnapped \$25. Flying Skirts - Family vacations at mt. resort. \$25. Sex Play - Kay Parker \$25. The Velvet Edge - Explores the offbeat \$29. Sexteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lynn Thatcher \$25.

Flesh Gordon - Complete X version. Super box art \$39. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man. Intense B&D \$25. Candy Strippers - Hospitality \$25. Fertilization - Angelique Pettijohn, Kitten Nativity \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Candy Goes to Hollywood - The sequel. Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Saka (an lma!) \$25. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydell Jones - Country lovin' \$25. Teenage Fantasies - Rene Bond \$25. China DeSade - Similar to Apocalypse Now. Offbeat \$25. Four Women in Trouble - All knocked up \$25. One Page of Love - Serena, Johnny Legend \$25. The Milk Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. The Milk Maid - Lactation \$19. Spirit of '76 - Historical costumer \$25. White Fire - Set at ski lodge \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$29. Pastries - Uschi Digard \$25. Thoroughly Amorous Amy - Swinging 70's housewife \$25. Tomatoes - First X to achieve popularity. 1968 \$25. The Taking of Christina - Great exploitation from the Defiance gang. Rape theme. Based on an actual incident \$25. High School Memories - Annette Haven \$29. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$25. Babyface - Super Alex DeRenzy. Cuddles Malone. 104 min. No picture box \$29. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lynn Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$39. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$19. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$25. The Trouble With Young Stuff - Christine Williams \$25. The Kinky Ladies of Bourbon Street - Supernatural theme. Memorable. French, retitled \$25. Euro Loops of the 70's - Film transfer. No picture box. 120 min. \$25. Teenage Fantasies II - Rene Bond \$25. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$25. Secret Desire - 70's B&D sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$25. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Retitled. 70's \$25. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Non-eyes) - Rhonda Jo Petty, Saka \$25. China Lust - Linda Wong \$25. Star Virgin - Peaches in her panties! \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lynn Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$19. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Swinging Sorority - Early 70's softcore \$25. Swinging Ski Girls - Cast of last returns \$25. A Taste of Sugar - Serena \$25. Wet Lady - Emerges from the sea \$19. Daisy May - Takeoff on Lil' Auer \$25. Jailbait - Scene for scene remake of 60's sexploiter Sock It to Me Baby! Tina Lynn \$29. Dixie - Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgia Spelvin \$25. Indian Lady - Mystery director \$25. Getting Off - Desiree Costeau - Kinky, long version \$25. Dr. Love - Samantha Fox \$25. Little Orphan Dusty - Long version. No picture box \$25. W.Y. City Woman - C.J. Laing \$25. Lunch - Kurt McDowell \$25. Teenage Madam - High lease \$25. Sweet Punkin' - C.J. Laing \$25. Hot Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Hall \$25. Finsel Town - Danielle Raye \$25. Virgin Dreams - Jean Jennings is the repressed teen \$25. Untamed - Kay Parker \$25. Teenage Pajama Party - Features a Dorothy Hamill lookalike \$39. Dear Pam - Takeoff on Dear Abby \$25. Nostalgia Blue - Vintage stage \$25.

Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by priests \$29. Climax of Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Virgin and the Lower - Man loves his mmequinal! Jennifer Welles \$25. Laleah - Rare example of 70's blaxploitation. No picture box \$25. Sylvia - Based on Sylvia \$25. Peach Puss - 70's teen exer w/ uro \$25. Little Girls Blue - Playthings - Lynn Thatcher \$25. Student Bodies - Susie Muffet \$25. The Legend of Lady Blue - Maureen Spring \$25. Teeny Buns - Nancy Hoffman \$25. Young, Wild & Wonderful - Candi Barbour \$25. Deep Rub - Desiree Costeau \$25. Devil's Ecstasy - Occult theme \$25. Candi Girl - Serena \$25. A Formal Foucett - Dorothy LeMay \$25. Josephine - Euro period piece \$25. House of 1,001 Pleasures - Euro \$25. Love Theater - German, funny \$25. Love Couch - Humorous \$19. Heavenly Desire - Saka \$25. Lure of the Triangle - Underwater action \$25. Midnight Hustle - Teen hookers \$25. Small Town Girls - Take a spin on the rape wheel! No picture box \$25. Little Miss Girls - Euro \$25. South of the Border - Junkyard action. Mystery director \$25. Triple Play - Mystery director \$25. Powerbabe - Takeoff on Superman \$25. Summer School - Lynn Thatcher \$25. Teenage Twins - Brooke & Taylor Young. No picture box \$25. Sticky Fingers - Soft X sex western with Marsha Jordan. No picture box \$19. Erotic Olympics - Sex competition \$25. Las Vegas Erotica - Travelogue type. Mystery director \$25. French Heat - Same description as last \$25. French Throat - Ditto \$25. Bit of the Month - Set in Hawaii \$25. Summer of Sin - Maureen Spring \$25. Porno Screentests - Terri Hall \$25. Stephanie's Last Story - Gena Lee \$25. Feelings - Terri Hall \$25. Tight Assets - Lori Lang \$25. Contact - 70's swingers \$25. Inside Georgina Spelvin - Guess who? \$25. Nostalgia Stags - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Love Lips - BJ special \$25. Body Lust - Mystery director \$25.

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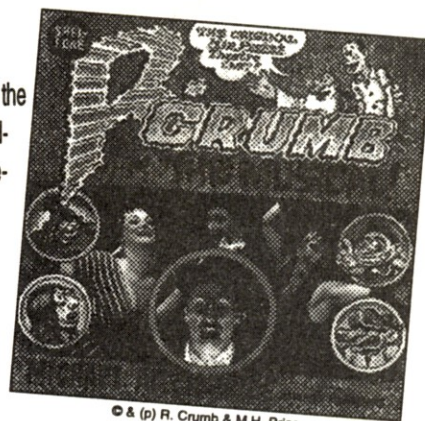
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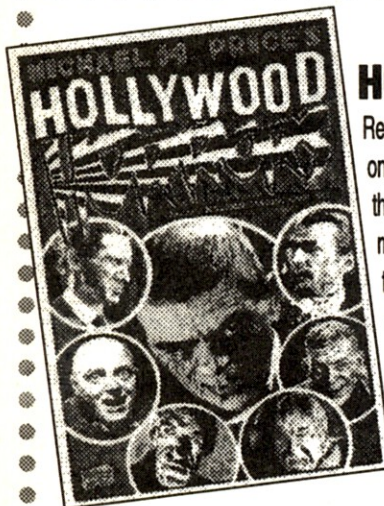
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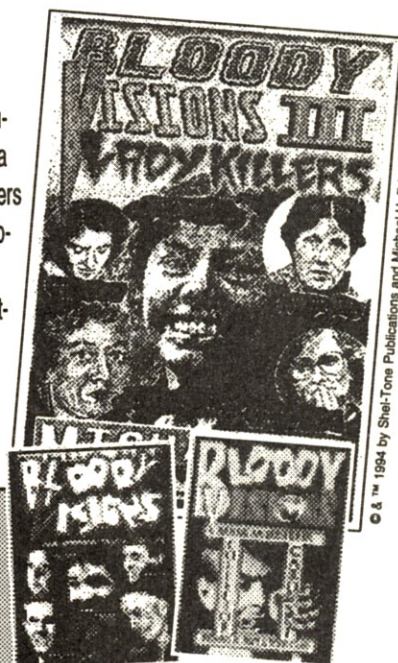
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Fantastic FIGHTS

JOHN "BUD" CARDOS

Interview by Bob Plante

"I was born in St. Louis in 1929, but I been out here since I was about 3 1/2 to 4 years old. My dad's in the business, my uncles are in the business. My father came from the old country, from Greece. At that time, he was working at, like the Chase hotel and some of the big hotels as a maitre d' and his first cousin, Spiros Cardos, was here working for Twentieth Century Fox and he was the manager at the Grauman's Chinese, so my dad just started to better himself, so he came out here, he wound up being the manager of the Egyptian Theater, back in the old days. And then I used to tap dance and sing on some of those stages during the reel changes and stuff (laughs). That was a long time ago! (laughs). I saw many, many footprints being put in there, you know, I just grew up around it all the time.

"As a kid, I worked on the OUR GANG comics, which was THE LITTLE RASCALS. I did some day player stuff. I wasn't one of the actual players who worked all the time, but I did quite a few of the shows and if you ask me how many I wouldn't be able to answer you because I was pretty young then. I haven't seen any in years but they're around. I don't even remember the titles. I had one of the first childrens' actors books. It was only the size of a pamphlet. But maybe you had a hundred kids in there, at tops. My sister and I were both in that book. I was in either RETURN OF FRANK JAMES (40) or JESSE JAMES (39) (note: both starred Henry Fonda). I think I had a couple of lines but I think those were even cut out at the time, I'm not sure. I don't remember the titles, but I do know that I did some small stuff with Eddie Cantor, a couple of Shirley Temple movies. My dad's been dead since '51, so it's pretty difficult to trace back a lot of that stuff. 'Cause back then there was no Screen Actor's Guild or anything.

"I worked on THE BIRDS, actually I worked with Jim Dalancin who was at that time, the foremost hepetologist for Hollywood movies and things. He'd take lizards, reptiles and different things and decorate them with little tiny pieces of cardboard and paint them in and make big monsters like ONE MILLION B. C. All those dinosaurs and things were his

doing. So, I worked with him catching birds and handling the birds on that picture. I was written up in the newspaper here. The way I had to catch a lot of the little sparrows and the linnets and things, the English sparrows, I'd go around at night, after midnight, when traffic was down, I'd go around with a pillowcase with a pole on it, and put it up over the street corner signs that give the name of the streets. Well, they're hollow and so you'd put that sack over one end and take a little stick and tap the other and they'd fly into the sack. So I spent days doing that, so one night this police car kept following me, they kept their lights off but they kept following me. Finally they drove up to me, and they said 'I don't know what you're doing but I sure would like to know.' (laughs). And from then on, the fellow's name was Paul Hospidar, the cop, and we became very good friends and he was also a writer for the Valley Green Sheet here, so he started talking to me and he did a four week spread on me. Each week he did a quarter or half a page on part of my life history and stuff 'cause I also do some western art and he did a write up on that, and Fred Anderson from channel 5 or channel 7 I guess, came out and did a spot on me.

"I don't do paintings. This is Western art but it's something very different, I make everything out of keys. Like it's hard to describe. It doesn't look like metal art, but I take the keys and I'll stamper them first, and then I'll cut little tiny boots, and chaps and vests and little people, and then I do entire scenes. In fact for Dick Clark's birthday one year I made the entire replica of his AMERICAN BANDSTAND set all out of keys, the lights, and the cameras and the cameramen, the dancers, the band and him at the podium, the whole thing."

THE DEVIL WOLF OF SHADOW MOUNTAIN (64) was a western horror movie directed by Gary Kent that was written up (with production stills) in some monster movie magazines at the time. Cardos was supposed to have played a werewolf. "That picture was never even made (laughs). It might have been announced, but it was never made. Yes, I remember the story well. It was a western with a werewolf in it. If re-written and brought up to date, it might not be a bad picture nowadays. It was my original idea. In fact I still have the registration of it in my file, and it was called, Waconda, which means, in Sioux language that...let's say two brothers went into battle and one was in high danger, and the other one didn't help him, cowered away or something. And so that brother that did that was cursed to roam the earth in a spiritual way as a wolf. What happens a lot in old reference books is films are announced but never made and they become known as lost films even though they were never made, so that's probably what happened."

DEADWOOD '76, (65) was a western starring Arch Hall Jr. "Arch Hall used to make a lot of real cheapies at one time, and that's another little story right before that. I was doing a show, I don't know if you know who Johnny Carpenter is, He's been on the cover of People magazine and Time. He's an older guy now, he used to make small movies also, a lot of action stuff and in the last 30 years now has had a western town that he dedicates completely to handicapped kids. He teaches them to ride horses and everything, and has gun shoot-outs and he films them, really helps a lot in those aspects. Anyhow I was doing a show for Johnny Carpenter, and I know I was doing a lot of stunt work a day or two before I had the interview with Arch Hall, and we had this one stunt where 15 of us in a gang came barreling out of a big barn, and I was the last and I had to slide my horse, and spin him around and be shooting at our hero, which was Johnny Carpenter, he liked to play like little John Wayne and he was throwin' sticks of dynamite and the special effects guy would blow up things and these wagon wheels would be flyin' all 'round. I had to come out, spin around and get shot off the horse. Well, after about 8 or 9 times

of this, I was really whipped by the time the end of the day came, you know? (laughs) And I got home, and I was married at that time, I remember telling my wife, I said we gotta go out to dinner, I'm just really beat. I got in the bathtub to soak for a little bit and I had a drink in my hand, anyhow I stood up to get out, slipped, fell and broke my wrist! After doing all this stunt work and everything (laughs), anyhow we went to dinner and I realized it was broken then 'cause it kept swelling up. There was an emergency hospital across the street, and I went across and got it set, came back and finished dinner.

"Then 2 days later, I had this interview with Arch Hall and he was looking for a production manager but also a stunt guy that could handle runaway teams and all that so, I fit right in the slot beautifully, and I knew I couldn't go there with a cast on my arm because he was talking about leaving, in less than a week to South Dakota, so I cut the cast off and I just put on one of those Ace bandages, and I got the job. It was a funny thing, because as soon as I got out of the office, I went into some bushes and puked, that's how bad it hurt, you know! But it all worked out because I drove up with (director) Jim Landis in his car, and we just took our time, and took a couple of days to do it, stopped at Salt Lake and things, and the first time I had to do anything physical with that arm was two weeks later, see. So it worked out really good! If I walked out with a cast on I'd never have had the part. It worked out fine. I had a bit part in a saloon and I raped an Indian girl. God you're bringing up stuff I forgot about! (laughs).

"We went up there and I had to drive a team at a dead run about five feet from the back of a, we used a Cadillac for a transfer car, and we had the cameraman in the trunk of the car, and I had to keep this team within 4 or 5 feet of the car. And then I had to double the Indians. The Indians were drunks. They were all on reservations. We would hire these Indians for the raiding parties and all this kind of stuff, they really couldn't ride. They kept falling off the horses! We had to double one of the Indians that had a good role in it, doing his riding and everything. There was another actor in there, Richard Dix, the son of Bob Dix. It's too bad he wound up an alcoholic. Very bad."

NIGHTMARE IN WAX (66) followed. "I worked with Scott Brady quite a few times, he and I were very good friends. He and Jim Davis and myself and even Cameron Mitchell. Berry Kroeger was in it, Victoria Carroll, a tall good looking blond. That picture was kind of fun. I think I did the production work, but I also did a pretty good role in it as kind of a dumb cop. We did it in the Movieland Wax Museum and on a sound stage. I doubled Berry Kroeger, I did a lot of stunt work in that one also 'cause Berry and Cameron Mitchell were talking and Berry was to throw this brandy in Cameron's face as he was lighting a cigarette and so, we did it from the close up of Berry throwing it and a close up of him getting ready to light his cigarette and everything, and as soon as it hit him, I went up in flames, and I doubled him and stumbled and broke through a plate glass window and sliding door and through the patio and into the swimming pool. And then Cameron came up with this bloody face, and that's when he became the Phantom of the Opera type of character. And he used to get

these girls and put them entirely in wax and everybody would say how great his artwork was.

"It's a kind of infamous picture, a little drive-in picture that still plays on TV every once in a while." Igo Kantor was the music supervisor and he later went on to produce many of the films Cardos directed. "Yeah I did 5 features with him so far and I just won a Cowboy Hall of Fame last year for one." BLOOD OF DRACULA'S CASTLE followed. Cardos was production manager and had a little part as the security guard. "You probably don't remember Paula Raymond. She used to costar with people like Clark Gable, and Alex D'Arcy too! We shot that in Lancaster. As a matter of fact they shipped that castle over from Ireland, and they made a ranch out there, and yeah, it's still there. We shot all the exteriors there, some of the interiors and then we went on a soundstage, Santa Monica sound stage and did the rest of them there.

"John Carradine was a great actor. Not only is he a great actor, but he was a great person himself. John was the type of person that Al (Adamson) always had to change this, to change that. And Al was not what you would call a good director. He just definitely was not. He could raise the money for these little shows and put them together but he shot everything so fast he

could have made 'em a lot better than, sloppy. John Carradine and I did several pictures. He was a fantastic actor. And he would be laying down during lunch just relaxing anywhere, on the floor, on a sofa, it didn't make any difference, because Al didn't have trailers for his actors or directors (laughs) or anything else, having bologna sandwiches you were lucky (laughs)! But in those days we knocked them out. I think we made that one in about 8 days, something like that. I can remember several times when Al would come to John with 2-3 pages of changed dialogue and stuff and John would open his



NIGHTMARE IN WAX

eyes and look at him a minute and put it right down like he didn't even know it! If he was up on a stage, he wouldn't miss a beat! A lot of the professionals are good, but John was the type of person, that would give you the same performance for a \$100,000 picture or \$100 million. You know he was very good at everything he did."

"REBEL ROUSERS with Jack Nicholson, was shot in '67 but wasn't released for three years. "REBEL ROUSERS was done by Cohen, the same producer that did NIGHTMARE. That was kind of a fun picture. I did the part of a sheriff in that picture. That's when nobody even knew who Jack Nicholson was really and Cameron Mitchell was in that, Diane Ladd was in it, Bruce Dern. It had a hell of a cast. Yeah, great cast. In fact it's a picture that came right after or right before HELL'S ANGELS ON WHEELS. I think they were shot in the same year. That was shot right out of Kingman, Arizona, 1 mile out of it, called Chloride, Arizona. It's just a little one horse town actually, it was only about half a dozen buildings, and Jack and all those guys were always great to work with, even in those days, you know, and if you start lookin' at some of the cameramen on that, there's Vilmos Zsigmond and Laszlo Kovacs. They did the BLOOD OF DRACULA'S CASTLE! One of 'em was the gaffer and one of 'em was the cameraman!

"Laszlo, you see I keep calling him Willie because that's what we

knew him as ...in fact it's a funny thing, I was at the Academy the other night, I wanted to go over and see WYATT EARP, so Igo Kantor and I went to the Academy to go see it and somebody tapped me on the back and said 'Is that you Bud?' I looked around and there's Willie Zsigmond (laughs)! I haven't seen him in 15 years (laughs). He has a beard now and everything. HELLS ANGELS ON WHEELS (67) is a good movie. Richard Rush is a prince there's no doubt about that. I haven't seen him in a long time, I've been to his house several times. You know after you get through with a picture you get kind of close to people and you do see 'em for awhile, then you both go your ways again (laughs). He was a great guy to work with. I mean that picture I think brought him into the spotlight.

"We used actually the Hell's Angels from Bakersfield. Gary Kent was in that, he's a stuntman. Another stuntman (Hal Needham) who directed SMOKEY AND THE BANDIT was one of the stuntmen on that show. He bunked with Burt Reynolds for a while, that's how he got to direct SMOKEY AND THE BANDIT. But, that was an interesting picture because of actually working with the Hell's Angels. Back then they were a little wilder than they are now, but they're all businessmen and everything. They're into different things. They're not like the out of work people, it takes money to do what they do. And that's an entire corporation you know. They have corporate lawyers, they have multiple income places, pool halls, or businesses, printing shops, or saloons, you know, whatever and it's a big corporation. Richard Rush is a prince and I think he did a fantastic job on it. Here again there was lots of people in there. Adam Roarke and I doubled in a lot of stuff years ago. Jack Nicholson was in that one and Jack was, well it was the same year as we did the other one so here again he did two right in a row, and things started happening for him and Adam Roarke. And I think he had billing over Jack in that picture. But it was a great picture and a lot of fun to work on.

"I did a role in that one too, but then again I did about eight roles, but in different disguises (laughs). They knocked me into the swimming pool. But then I was the guy that went through the plate glass mirror in the bar when they had the big fight. I was also the Hell's Angel that got thrown through the glass window, going outside, I was also on one of the bikes that got wiped out (laughs). But back in those days you did so much, but see I only went on that picture strictly as an actor and a stuntman." Jack Nicholson's girlfriend at the time was in that, she went under the screen name I. J. Jefferson, but her real name was Mimi Machu, she played the nice looking blonde. She was also in PSYCH-OUT and HEAD. "I know, yeah, (laughs) they used to room together."

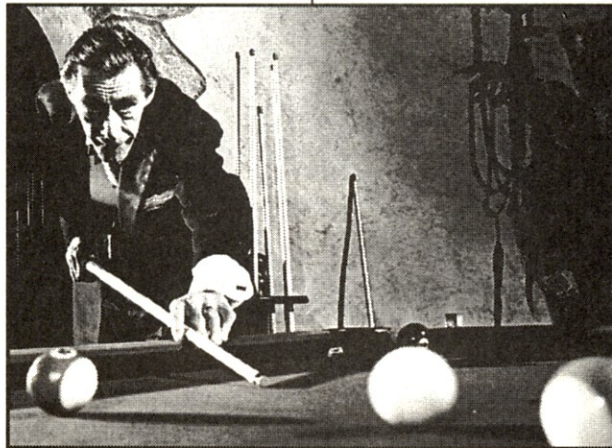
KILLERS THREE (69) was a Dick Clark production directed by Bruce Kessler. "I had a pretty good part in it. That's another thing. Right before KILLERS THREE, I did a picture with Dick Clark called SAVAGE SEVEN (68). I had a role all the way through that, but I also did a lot of stuntwork in that. And I met Dick Clark on the picture right before that on a picture which was PSYCH-OUT (68). And Dick had a three picture deal to do, and since those pictures we became very good friends. He practically wound up being Godfather to one of my kids (laughs). SAVAGE SEVEN was another picture that was made right before that in Nevada. I had a pretty good role in that

one too. I did a lot of stuntwork in that one. The picture was about the Hell's Angels went into an Indian Reservation. Adam Roarke fell in love with the Indian girl. And the conflict between the Indians and the Whites. It was the old western thing in other words. But I had to jump horses over barricades as an Indian, then I'd put on a motorcycle outfit and crash up and that was the year I quit smoking. I haven't had a cigarette since. I was a heavy smoker in those days.

"What happened, one of the stunts there we were filming, I took a horse and had to jump over this barricade with the horse bareback, like an Indian. And then the motorcycles in another scene, came leaping over that barricade. Now I was one of the motorcyclists that was coming, from say the left hand side and I got shot and the motorcycle went down and I went down, then these guys leaped over the barricade and me. I was up against the barricade. And my motorcycle didn't shut off. And it was just idling, and it was laying down but the wheel kept turning, and I had to keep down low so these other motorcycles wouldn't hit me and it just took off all the hide across my belly from one hip to the other. I mean it just peeled it little by little and I couldn't get up, I couldn't move, because these bikes are leaping over me, you know. So I was pretty sore for a few days. They had to wrap me in wax paper and stuff so all that stuff wouldn't stick to my belly, I mean stick to my wardrobe and everything. That was interesting, I remember that picture well.

"I was sitting at the bar in SAVAGE SEVEN, having a drink and Dick was sitting there and we were talking and all of a sudden I came on one of them TV shows I did, it could have been DANIEL BOONE, or whatever. I

don't remember what it is and I started talking to Dick and I said 'Dick, you're wasting a lot of money here' (laughs). Because I've done so many pictures as a production manager and I said there's just no reason for a lot of this waste. And we got talking and then the picture was over in a few days. He called me and said 'Bud, come in I want to talk to you,' so I went into his office. So he sent me back through the Carolinas scouting locations for him. So I went back there and just did it my way. Anyhow, I found the town, I bought the entire town for \$200, signed by the mayor. I'm talking about



BLOOD OF DRACULA'S CASTLE

every building in the town even a big store, a big market we had to have. We had to have this market and I stocked this entire store and it cost us \$20 for some bread. Everything else was free. I did all the construction, I had all the construction ready for them when they got there.

"I walked into the bank. I had been driving for three or four days looking for locations and stuff and I had a beard, sunglasses hanging out of my pocket, my pants and dirty coat, you know how it is. And I walked in the bank and said I wanted to open a bank account. This guy looked at me and he said how much you got, and I said 'Well, I just want to open the account so I have a number so I'll give you \$100,' and I said 'They'll send you maybe \$100,000 tomorrow' or something (laughs) And it was like 'Sure they will,' you know, they thought we were trying to set up the bank to rob it. And so anyhow, when the money did come in, they were all shocked. That banker and I became very good friends because he was a pilot and all back in those days, I still fly—I just sold a 210. Anyhow that picture was a fun picture to work on. That's how I got started on it, and

(AD = assistant director, PM = production manager)

- 62 **MANCHURIAN CANDIDATE** (MGM)(bird wrangler)
TO KILL A MOCKINGBIRD (MCA)(bird handler)
 IF A MAN ANSWERS (bird wrangler)
- 63 **THE BIRDS** (MCA) (caught birds)
- 64 **DEVIL WOLF OF SHADOW MOUNTAIN** (no release)
- 65 **DEADWOOD** (Rhino)/ **DEADWOOD** 76 (AD, PM, stunts, bit part)
- 66 **NIGHTMARE IN WAX** (VCI) (PM, stunts, acts)
- 66 **STAGECOACH** (sound)
- 67 **BLOOD OF DRACULAS CASTLE** (Interglobal) (PM, acts)
 THE FAKERS/HELL'S
 BLOODY DEVILS/SWASTIKA
 SAVAGES/ SMASHING THE
 CRIME SYNDICATE (PM, bit part)
HELLS ANGELS ON WHEELS
 (VidAmerica) (acts)
REBEL ROUSERS
 (Media)/REBEL WARRIORS
 (PM, AD, acts)
FIVE BLOODY GRAVES
 (UAV)/GUN RIDERS (2 parts)
 HOMBRE (sound)
- 68 **KILLERS THREE** (PM, act)
LASH OF LUST (PM, stunts)
NO TEARS FOR THE DAMNED (act, stunts)
PSYCHOUT (HBO) (acts, stunts)
ROAD HUSTLERS (acts, FX)
THE SAVAGE SEVEN (Trylon) (act, stunts)
- 69 **THE WILD BUNCH** (WB) (2nd unit D, stunts)
SATANS SADISTS (Super)/NIGHTMARE
 BLOODBATH (acts, stunts, unit mgr.)
THE FEMALE BUNCH (Imperial) (act, PM, AD, stunts, FX)
- 70 **SOUL SOLDIERS** (New Pacific) /BUFFALO
 SOLDIERS/THE RED, WHITE AND BLACK - D
- 71 **THE INCREDIBLE TWO HEADED TRANSPLANT** (Trans Atlantic) (PM, stunts)
JUD (Prism) (PM, stunts, bit part)



KINGDOM OF THE SPIDERS

- 72 **DEATH DREAM/DEAD OF NIGHT** (Canada) (PM)
HOUSE OF TERROR (TWE)/FIVE AT THE
 FUNERAL (2nd unit D)
 F.T.A. (line P)
DOMO ARIGATO (Japan - 3D) (PM)
- 74 **DRAG RACER** - D
- 75 **GOOD IDEA!** (Edde)/IT SEEMED LIKE A GOOD
 IDEA AT THE TIME (Canada) (stunt coordinator,
 FX)
- 76 **WON TON TON, THE DOG THAT SAVED
 HOLLYWOOD** (2nd Unit D)
BREAKING POINT (Canada) (act, FX)
VENGEANCE IS MINE (Canada) (make-up)
FIND THE LADY (VRG)/
**KOPEK AND BROOM/CALL
 THE COPS!** (Canada) (stunts,
 FX)
**WHALE OF A TALE/JOEY
 AND THE WHALE** (PM, 2nd
 unit D)
- 77 **FREEZE BOMB**
 (Movietime)/**BLACK
 ELIMINATOR** (Unicorn)/
THE KILL FACTOR
 (Academy)/DEATH
 DIMENSION (2nd Unit D,
 stunt coordinator)
KINGDOM OF THE SPIDERS
 (Video Communications) - D
- 79 **THE DARK** (Media)/**THE
 MUTILATOR** (Impulse) - D
- 80 **THE DAY TIME ENDED**
 (Cult) - D
- 83 **MUTANT** (Vestron) - D
 OTHER REALMS (short) - D
- 84 **BUCKEYE** (2nd unit D)
- 85 **BULLIES** (MCA) (2nd unit D)
LAST RESORT (Vestron) (FX, stunts)
- 86 **OUTLAW OF GOR** (Warner) - D
- 87 **ACT OF PIRACY** (Warner) - D
- 88 **SKELETON COAST** (Nelson) - D
- 92 **LEGEND OF THE WEST** (Mul.) - D

TV acting: 26 MEN, JUDGE ROY BEAN, SUGARFOOT, MAVERICK, OBERLIN TRAIL, DANIEL BOONE, HIGH CHAPPAREL, THE MONROES...

then Dick wanted me to do a role on it 'cause I've done roles on all the rest of his. I couldn't be listed, 'cause it was a union show, and in those days I didn't have any card but my SAG. I was there longer than anybody else actually.

"Dick, was a really great guy to work for. As soon as the crew came in, I followed the chain of command, you know, whoever the AD was or production manager I'd go ask them what they wanted done. But Dick always sent me some places. I'd hop in my plane and go to some place for him to deliver something 'cause he has companies all over the United States. The union people didn't like me too much because of all the work I did before they got there, see. And they couldn't say anything because it was done, you know (laughs). So, that was **KILLERS THREE** and Robert Walker was great to work with. That was the first picture, that Merle

Haggard was in. Merle Haggard had just gotten out of prison, and was going with Bonnie Owens who was Buck Owens' wife—ex-wife, and she was on the picture. I mean this is like a Peyton Place going on over there, I guarantee it (laughs)."

Cardos was billed as a "thug" with Gary Kent and William Bonner in **PSYCH-OUT**. "I didn't do much in that. I just did some stunt work, if you remember it was in the wrecking yard. William Bonner, that's a shame. Bill Bonner was a great guy, a good looking guy, muscular, and did a lot of stunt work, got hurt and he's a cripple ever since. It was right after that show. That was the first time I met Dick and that's how I got to do the rest of 'em. **ROAD HUSTLERS** (68) was a moonshine picture. It was a moonshine picture. Remember they came out with **THUNDER ROAD** and again, this was a fun picture to make. Andy Devine was naturally, the old sheriff and

trying to stop these moonshine boys who was Robert Dix and a couple of the other guys. And Scott Brady was the big New York guy who was trying to monopolize all the little moonshiners and old Jim Davis was the big moonshiner and the old foxy country man in other words. And Scott Brady, if they didn't go in with him, into his corporation so to speak, then he'd tear up their still. So it was a battle of different things, nobody ever got killed in the picture, but they had blown up the stills and people would be busting out of outhouses and the stills'd be blowin' up and then Jim Davis wired his whole property and when Scott and them would try to sneak on it and when he tripped a wire it lit up like the Fourth of July. I think I did all the special effects on that or most of them.

"I did a lot special effects in some of these pictures too. And we got one of the big fireworks companies to send us, oh my God, you can't believe it, a half a truckload of fireworks, and it took about two to three days just to rig that, so that we had rockets and roman candles and all these things goin' off when Scott Brady and his men were trying to sneak up on his house. It was one thing or another like that...boat races, They would deliver booze in these hot rod boats 'cause when we were down there, we had our own lake—a giant lake that this guy owned, one of the guys that put up some of the money on that, and we had a big old houseboat that we used. It was really pretty good. It was a fun, fun movie to be on. Last I heard of (director) Larry Jackson, he was supplying sea animals for all the Sea Worlds around the world."

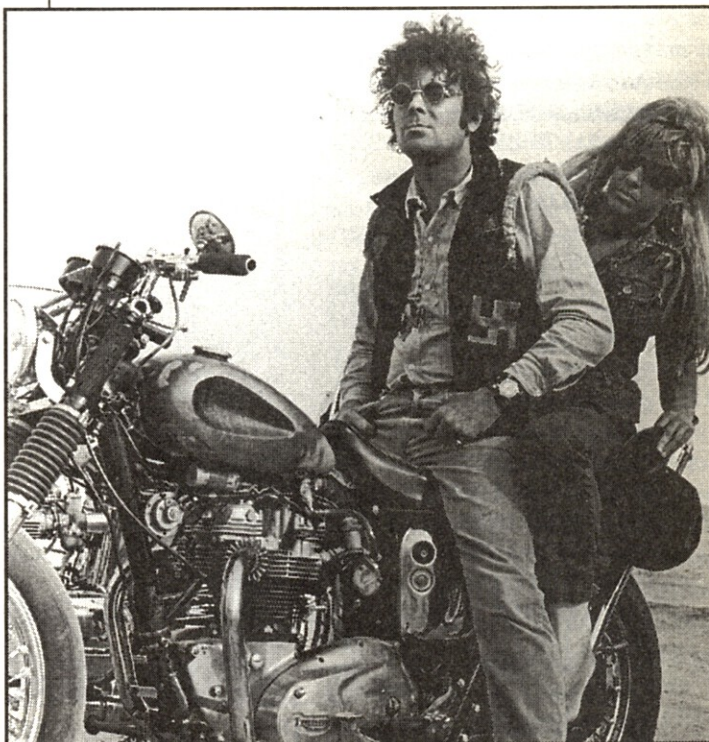
Al Adamson's *THE FEMALE BUNCH* was filmed on The Spahn Ranch. "Yeah, yeah, part of it was. In fact we had a dune buggy we used in that, on the production end of it, not in the picture, I don't think. One of the mufflers got tore off and actually Charles Manson himself repaired all the mufflers, welded them back on (laughs) and that's before we knew who he was! But I knew the ranch, because I had been there many, many times. I knew the old man (Spahn) and it was very surprising for me, when I went there, and seeing all these girls there, and all these young kids there, and I couldn't figure out what the hell is going on around here. But, we're right in the heart of it! In fact we hired one of his guys, he worked as one of the wranglers. He was one of the guys that was written up in the paper and all that kind of stuff and he went to Texas with me on a picture right after that!

"We shot a part of that in Utah too. The girl is Jennifer Bishop, and there's a whole bunch of girls. I played a part in there, but I also was I think the production manager and the stunt coordinator and all that in there, special effects in that show I'm sure. Second unit director is what it boils down to (laughs). I don't know why they didn't just put down second unit director on it. I built a whole little building there, Mexican, I played a Mexican farmer, the girls wrapped me up in barbed wire and hung me up, drugged me down with their horses. Another girl flew in an airplane—that was my airplane and I landed it from laying on the floor (laughs), peeking out through a crack, I just said to her 'Don't touch a thing lady' (laughs).

"In fact at the end, there where there's a plane chasing a car with a guy and a girl in it, all that, I come down and drop, almost bounce my wheels off of it and stuff. It was a fun picture. Lon Chaney Jr. went through about at least a quart of vodka a day at that time, and he couldn't wear any makeup but that was because of the Wolf Man thing, because in those days the prosthetics and everything were much different than they are now and that glue and everything just tore his face apart. And he constantly perspired, of course that was with the booze too. But he was great to work with. Mainly because I always liked to do the Wolf Man. I did one for Dick

Clark. He was just one of my idols when I was a kid because I loved the Wolf Man (laughs), you know! He really was a very pleasant fellow, you know. He was a really great guy.

Russ Tamblyn also starred. "Yeah, But that was back, a little bit in the hippie days. Yeah, he dropped out of films for a while to get into doing art and stuff like that I guess. Up in Topanga Canyon. Hell, he wasn't that bad. Half the crew and half the people probably smoked, you know. Personally I'd rather go out and have a couple of beers and a shot of whiskey. A lot of 'em, all through the sixties, was pretty heavy into marijuana, and stuff and LSD and things of that sort. I was just always too active and too busy to do it. I tried marijuana at one party, one time, I took one drag and I didn't like it because it made me feel lazy, you know? And I'm not a lazy person, and so when it started that, my God, I went outside and ran around the block about ten times, pushups and everything else, got in my car and went home! I'll never forget that and I'll never touch it again! (laughs). I don't like anything trying to control my head or my body!"



SATAN'S SADISTS

FIVE BLOODY GRAVES was an Al Adamson western. "I did everything in that. I was the production manager, I played two parts in the picture, played Joe Lightfoot, the half-breed and I also played Satago. I killed myself in it. Satago killed Joe Lightfoot. I did all the construction on that show also. I built a cabin there in two days out of slab logs and then as the Indian, I brought my war party down, we circled and burned it down. I think Willie was the cameraman on it. Willie would probably love to buy 'em all up and burn 'em. And he could afford to now (laughs)! Christ, he probably gets twenty-five grand a week I bet."

Cardos played Firewater in *SATAN'S SADISTS*. "I played a Hell's Angel, and I played it as an Indian with a mohawk. Gary Kent was in that. I have a picture hanging on my wall also...my hallways and everything are covered with 8 x 10's like 100s, you know, and I got a picture of he and I doing a fight out of that one, and also the makeup girl putting on my morning skullcap (laughs). I put a skullcap on every day!

Kent Taylor was also in that. He used to play Boston Blackie. Scott Brady was in it, Robert Dix, Russ Tamblyn, Greydon Clark. Yeah, I was production manager, and actor and stuntman. That was my category usually! The cinematographer, Gary Graver, he went on to direct a couple of other pictures, TRICK OR TREAT, and another one or so. He did a lot for Orson Welles. He was Orson Welles' buddy. He did some work for him and he started doing all of Orson Welles' stuff for him, and then Orson Wells died. (laughs). Get a good contact and then he disappears!"

Cardos also did some uncredited work on THE WILD BUNCH. "Yeah, that was with Bill Holden, and everybody, a Sam Peckinpah picture, and that's where I first met Bo Hopkins. Bo and I became very good friends, since. He's done pictures with me. I did some second unit stunt work on that. I just directed some of the action stuff that Sam couldn't get to at the time. Some of the traveling shots and things, when they were traveling from like point A to point B through the desert there and things, we had the doubles and things, you know. So, that was one of my first, touching in the bigger shows, you know what I mean. I also did a picture called WON, TON TON, THE DOG THAT SAVED HOLLYWOOD. I'm not listed in that either. It's up to the director whether he wants to list you or not as a second unit

was just terrible stuff. They didn't pay attention to anything that was authentic. So he said 'Well what can I do, I've already got x amount of dollars in this thing.' I said well, 'I don't know. Give me the script, let me look at it' and, I said 'let me see what we can do.' So I did it so, and I looked it all over and I said "Stuart, we could probably shoot this in 35, get a couple other actors that are decent, with some names and make it for about \$300,000" in those days. In fact I think we made it for \$350,000 if I'm not mistaken.

"So we got Cesar Romero and Barbara Hale and Lincoln Kilpatrick was in it. Isabel Sanford who became a superstar, Robert Dix, that was a mistake in that picture. We shot it here, then we went to Texas to the actual fort, which is a historical place now, we shot the rest of it there, and then we went down to the Rio Grande and shot the crossings and all that kind of stuff down there. Cesar Romero and I became extremely good friends after that show. Barbara Hale, also, but Cesar and I more so. He used to come over to the house all the time, we'd have great fun and go out to lunches. Great guy, he really was. I mean when he walked into a room, this man's presence was like somebody turning on a spotlight, even, I'm talking about even when they had a big thing at Twentieth Century Fox or something and there'd be thousands of people and Cesar Romero walked out there, it was like 'Oh, wow.' He had that natural charisma. It just kind of glowed all around him, his smile, his personality. We'd be sitting discussing the script or something in his room, and he'd be sitting there in his shorts. Somebody would come knock on the door and just walk right on in (laughs) and he'd be sitting there in his underwear, wanting an autograph or something. He'd laugh and smile and give it to 'em, you know, then so he says 'Just a minute,' and he'd put on his swimming trunks, go outside and discuss things out there, the cars would stop and come up (laughs). I mean he's just a great guy."

Fanfare released it in 71. "Fanfare really ripped off Stuart Hirschman. He was only supposed to have had United States distribution or something, I don't know, and they only played it here a couple of times like that, but he sold the hell out of it overseas. And Joe Solomon made all his money back but Stuart did not. He's the one that started up HELL'S ANGELS ON WHEELS and that's where he made all

his money to start up with. JUD (71) was the first one I really worked with Igo Kantor although Igo Kantor did a lot of the post production on SOUL SOLDIERS." NOTE: Kantor (from Vienna) was later a producer of most of the movies Cardos directed. "He had the story and script and everything and so I did the production for him on that show. I think I'm the assistant production manager. I did all the driving for that chase sequence, this came out right after BULLITT, the reviews on the picture were that it was draggy but they said the chase sequence was every bit as good as a small BULLITT, which is very complimentary to me. I not only did all the stunt work and stuff, but I directed all the action on all these shows, the Al Adamson shows and everything else, I set up all the cameras, and show 'em where to go and what to do and all that kind of stuff, I didn't just do the stunts. It's a lot of work, coordinating everything like that.

"I directed DRAG RACER (74), Jeremy Slate, Mark Slate, Deborah Walley. The producer on this is Robert Glen, whose brother was the world's champion drag racer at the time. So, Bob Glen was the editor, he's still out of Florida, he fit the script together with his brother and the help of another writer and produced it, called me up to direct it. Mark Slate plays a drag race driver and it's just a story about, we went to every



THE INCREDIBLE TWO HEADED TRANSPLANT

director, which I didn't know either at the time. Now, you're listed, regardless, because they list everybody. A guy picks up a piece of paper and he's listed. And so some of the shows back there, they didn't have to list you if they didn't want to."

SOUL SOLDIERS (70) was the first movie Cardos directed. "The way that started out was, back in those days, I did a lot of production work, a lot of pictures. Screen Actors Guild used to like me, because I made sure the pictures got made and came in, whereas a lot of pictures got started, screen actors got screwed out of their money, and this and that. So, therefore if they got a picture in trouble, they used to call me and say 'Hey. Bud, this picture's in trouble. They want to go ahead, they sound like good people, but they don't know what they're doing.' It's about the black calvary in 1865. The Buffalo soldier. It could have been a pretty decent picture. Anyhow, he called me and he flew me back to Kansas City, 'cause he's got the big law firm back there. I sat for two days looking at a 16 mm print and when I got through, I said, 'Stuart I hate to tell you, but you got nothing here that I could use.' I said 'You got the wardrobe, for instance, I mean they had wardrobe with people with zippers in their pants.' I mean it

drag strip in the country, all the big ones, and we had his brother as technical advisor and stuff. I don't think it ever went too good, or too far, you know what I mean."

BREAKING POINT (76) starred Bo Svenson and Robert Culp. "Yeah, that was up in Canada, Toronto. Bob Clark shocked the hell out of me, 'cause when I first met Bob Clark he wasn't a director or anything. I did all the special effects in that show plus doing a part in the show. In fact I was doing two shows at one time up there. I was doing that one, and I also was doing another one at the same time, I think it was the first picture with John Candy called SEEMED LIKE A GOOD IDEA AT THE TIME. Stephanie Powers, Anthony Newley, Isaac Hayes, Yvonne De Carlo. I helped direct all the action stuff. We took a bulldozer and shoved a house clean off the cliff and we did fire stunts. I did all the special effects, I didn't do the construction on that, but I did rig the house and I did rig all the other things, the bulldozer and all that kind of stuff to come down and then I'd have to lower that house down with cables part way down and then we shot inside of it, you know, like it was starting to slip and fall.

"And then I went back up and did a picture called FIND THE LADY with Mickey Rooney and John Candy. That was John Candy's second picture. He played a dumb cop in the first one, they liked him so much they put the picture around him on the second one, and then from there on, you know what happened to John Candy. And we became very close friends and it was really tough when he died. But John had put on so much weight. You can't expect your heart to pump forever, and he wasn't that active. He worked hard, there's no doubt about it. He was a fantastic actor I think."

DEATH DIMENSION (77) was another Al Adamson. "Yeah, we shot that one up in the whorehouse in Reno, Nevada. We shot at the Mustang Ranch. Yes sir. In fact that was a funny thing. You see, I've raised my son since he was four, got a divorce back when he was four or five. And he traveled with me to all these shows to Canada and everything and that particular show, the crew took one wing of the Mustang Ranch and that's where they were staying. I mean they didn't have to go far for their nighttime entertainment, but I just walked on in there, 'cause I was the stunt coordinator and I was second unit director. But I walked right on in there with my son who was about eight then or something, my God the people had a fit bringing a kid into a whorehouse. God, the sheriff was there in a minute, they were going to throw me in jail. I moved into a hotel right down the corner, and John stayed with the sheriff's son all day and went fishing and everything, so everything worked out in the long run. I did two pictures with Jim Kelly. You're bringing up stuff I'd forgotten about for years. Try to forget them anyway. The Al Adamson pictures anyhow (laughs)!"

WHALE OF A TALE starred William Shatner. "Bill Shatner played the veterinarian at Sea World. I did all the action stuff, I did underwater stuff there with a cameraman called Rick Jackson at that time. Now he's got his own company and everything. We got down there in churning water, with blood, taking pictures of sharks, and then we worked with Bill in the big

tank. Did all the underwater, second unit stuff. Marty Allen was in it. In fact we had a shot that is probably a really unusual shot. The cameraman and I were underwater, and they were dumping blood and guts off the boat. Here we are and these sharks are coming. We got a shot of this shark coming in, you see the shark coming in. I was on the other side of the boat. You see the rudder, and you see the distance between the rudder and the hull, and the shark is there and we slid underneath there with the camera. The shark hit the bait, and as we went up with the camera, as he was on that bait, and we got up to the top of the water, and Marty Allen's pulling him in all in one shot without a cut. I mean it's one of those shots you're never going to get."



Robert Walker Jr. and Dick Clark in *KILLERS THREE*

KINGDOM OF THE SPIDERS (77), also starring Shatner, is probably Cardoso's best known as director. "Well it was nominated for three awards, in science fiction, one for best actor, supporting role and picture, and that particular year, when we went there to the awards, sitting on our left hand side was some guy named Spielberg (laughs), a man we didn't know at that time. Anyhow STAR WARS was the one that won that year, but at least it was fun being nominated and everything. It's been a classic ever since, I mean it plays constantly. We used about 5,000 tarantulas. William Shatner and his wife played in that one. Igo and I became a pretty good team, because he is a genius with post production and everything, and we had just enough action in it and thrillers. The way we cast

it in fact, we had all kinds coming in for the role. I kept two live tarantulas on my desk in a little aquarium. I'd pick one up and hand it to 'em. (laughs) One of the Mills girls came in, Donna Mills or one of 'em, I don't remember which one it was, and we wanted her real bad, but she was so scared of 'em it wasn't funny. And the role Tiffany Bolling played as an expert arachnologist or whatever it was, you couldn't have 'em be afraid of 'em! (laughs)."

Cardoso took over direction from Tobe Hooper on THE DARK (79). "Dick Clark was the co-producer on that, and Dick wanted me to direct it. And (Film Ventures head) Ed Montoro who I've directed for before, but he thought 'Well, this is a real spooky type of thing and Tobe Hooper just did the TEXAS CHAINSAW MASSACRE,' but what they didn't realize was it took Tobe two years to do the CHAINSAW MASSACRE because he did a little bit at a time, for a nothing budget and it came out to be a pretty nice little picture, but when you threw him a crew of 60 people... (laughs). I took it over three days after he started. The DGA wouldn't allow me to use any of his footage. You see, when you take over, especially in a three day period, it's as if I'd taken over 3 or 4 weeks, it would've been a different thing. I don't even know how that works anymore. But at that time, I know Dick told me, we had to pay him off another \$60,000 or something, it wasn't my fault though. That's why they put me on the show in the first place, they told me to go on there as something, technical advisor or something..., but they wanted me there to back him up you know, and it happened... Halfway decent picture, it had a good cast in it...William Devane, Cathy Lee Crosby, Richard Jaeckel, Keenan Wynn, even Casey Kasem. I ran across him at Dick Clark's house about a year ago at a party. He also played in

A Chilling Tale of Alien Terror



THE DARK

another picture I did with Bruce Dern called *THE INCREDIBLE TWO HEADED TRANSPLANT*. The director was an editor and I did a lot of the action stuff. Bruce Dern was in that one. That's another one Bruce would like to probably forget about."

THE DAY TIME ENDED was made for Charles Band. "This was really a nightmare to me because promises, promises and nothing happened, as far as extras. I was supposed to have a graveyard sequence. I'm talking about a graveyard of oh, aircrafts, and old trucks and cars, and all kinds of things, because you went into a twilight zone, and it'd flash back in and out. It was shot right here on the other side of Victorville in the middle of the desert, the California desert. We built that house out there, and the barns. The monsters and things from outer space and double moons and close encounters of the third kind with the spaceships. That kind of stuff. They owe me a ton of money also. That was kind of a nightmare to work on, only because... I mean, Jim Davis, Dorothy Malone naturally were fantastic. Jim as you know is a good friend of mine. Dorothy was great to work with and here again I worked with Bill Shatner's wife, Marcy, and Chris Mitchum was a good friend of mine. Everything was doing fine as far as that goes, it's just that the producers didn't know how to do things. They were building these sets, but they were building it like...they built that barn to stay there! It was all built out of solid materials instead of using balsa wood and making a studio set out of it. It was really unprofessional.

"*OTHER REALMS* (83) was a very interesting thing with Janet Leigh. It was a short film. She was an elderly lady, we made her look a lot older than she is even now, she had a giant cellar in this house, and she put together extremely life-size and life-type dummies, men, so that single women who are in their elderly years could set one in their living room and they would smoke a pipe, sit there smoking a pipe, or something, so

that people who might break in, they'll see a man sitting there and won't do it. This is the whole theme on it. And then what happens is she goes downstairs one day to work, and she hears something and she walks to one part of it and one of the swivel chairs is turning around and around and around and around. It was a thriller thing of her looking and trying to find the person or persons and there were a lot of different type of camera styles I used on it. It was a demonstration-type of film, a 1 hour show for a company that was showing that they could make films without production sound. In other words, all the sound on this was put in at the studio. Post-production sound.

"We made *MUTANT* (83) down in Atlanta. Wings Hauser was always great to work with and Bo again is a friend of mine, naturally played a sheriff (laughs). Here's another picture I took over. It was another Ed Montoro picture. And they hired me, I think I was doing the production work. And then Igo Kantor came in and took over my spot. Ed came to me after about less than a week with the kid shooting and I was down there, 'cause I was setting up all the stunts in second unit, that's what I was doing. He came to me and said 'Bud I need a favor,' I said 'What now, Ed?' He says 'This is Friday, would you be ready to take this picture over by Monday if I gave you two days off?' I said 'Oh shit, Ed.' But the main thing is I knew the script, see. I didn't like the locations he picked, though, because being unprofessional, he picked realistic things that look realistic to the eye as you're walking around but not realistic to the cameras and lights. I mean we're supposed to have a veterinarian, so he went to a veterinarian place, and they're small, they're tiny. He should have went someplace and dressed it, like a warehouse or something and dressed one end of it and used the exterior of the veterinarian building, you know. Where do you park your ten trucks? Where do you put your dolly and camera, and shooting down little tiny hallways and things inside a veterinarian hospital is really tough. Anyhow it turned out to be a pretty nice little picture."

Cardos directed 3 movies for producer Harry Alan Towers and Cannon including *SKELETON COAST*. "Robert Vaughn, Oliver Reed, Herbert Lom, Ernest Borgnine...a lot of people in that one and they were all good. Good picture. I think it was a good picture. The only thing that I didn't like about the picture, and I got very pissed off about was the editing. In fact when I saw the first final cut that they brought here in town and showed it to Lorimar, I wanted to crawl out the door. That's what I thought of it. Harry Alan Towers says it went over great and everything, but knowing what I know, what I shot, and what was there, and how things were cut off the ends, and not explaining what the next move was, and things of that sort really ticked me off. In one scene there they're all around a big campfire and they're in, say civilian clothes. The next time you see 'em they're walking in a fort in uniforms. Now it doesn't



explain where you get the uniforms and...I got one little scene in there that follows after the campfire sequence, with the Chieftain of the rebels who has the uniforms. And it's an omitted scene. And it explains, and they get the uniforms. It just happens that fast, snap your fingers, yet they cut that out. I could have found a hundred places to trim (laughs)!"

OUTLAW OF GOR (86) was another. "Harry Alan Towers called me up. In two days I left for Africa. Two days! With a script in my hand. What he did, there was a picture called GOR. They hired a director to do both of these pictures, when I got there, their director had been over into my preproduction to where I only had like 10 days to prep the show. Which is not much to prep a feature. It's usually like 6 weeks! So anyhow, I got over there, they give me the script and it is horrible. I mean horrible. God, I'm rewriting everything. I got a secretary with me 24 hours around the clock almost, trying to knock out day by day work to get ready. I'm going out scouting all the locations and doing all the things. But you see, I'm taking over what has already been established, so I have to follow a certain pattern. They've already got all the sets built, all the characters, and the lead guy (Urbano Barberini) was really a jerk off. I mean he started giving Jack Palance a hard time on the show and all this kind of stuff, and Jack had literally smeared one plate of food right in his face, which I left on film. I have never seen the picture."



William Shatner in KINGDOM OF THE SPIDERS

ACT OF PIRACY was the other Towers movie. "Good picture, I think. It went out with Warner Bros. It got good reviews. It was originally for Lorimar. Lorimar distributed \$5 million, \$6 million pictures Warner Bros. doesn't. When Warner Bros. took over Lorimar, they took our picture, and I don't feel they did it justice and neither does the producers. Everybody that's seen it, it did quite well on tape and everything and in fact I've got the clippings of newspapers when they opened it down south and at different places and everything. They didn't give it a fair chance. They didn't show it out in the drive-ins here. It did very well on video. I've received some nice checks from it.

"We did two shows called LEGENDS OF THE WEST, 1 hour television specials. We got nominated into the Cowboy Hall of Fame. I don't know whether you know about it but to anybody that's in the western field it's as big as an Oscar. They flew us back to Oklahoma City. Big. It's just like an Academy Awards. I directed it with Jack Palance, and it's out on tape now. I did the pilot and one more. They were hoping to get it going on a regular basis. They're still pushing on that. It came out better than all the rest of 'em, the ones with Kenny Rogers and Jack Lemmon and all that."

PV

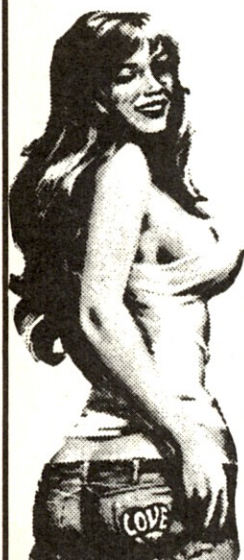
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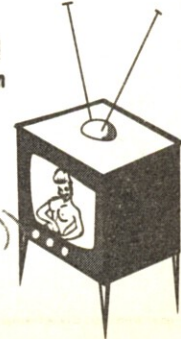
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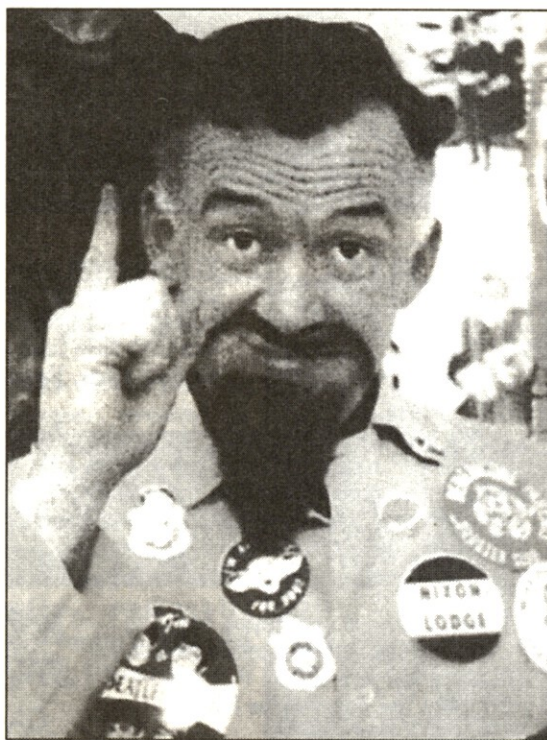
ON THE ROAD

When the first PSYCHOTRONIC book was published, I didn't think of having a party. This time, we decided to throw a book release barbecue party at our (pretty remote) house, thinking not that many people would show up (especially in unpredictable Oct. weather). Over 60 people of all ages arrived, some after driving 3-4 hours. People packed our house, wandered around the yard and ate and drank - and nobody busted up the place! At night, some stayed in local hotels and some stayed in tents. There were people here that we met recently, in the 80s in NYC and people I knew from back in the late 60s (!) in Cleveland. We used a (borrowed) video projector to show mostly music clips (30s through 60s) on a 10 ft. wide screen in the yard after dark. Diehards ended up some time in the morning watching (I think) live footage of The Kinks and Motorhead blasting into at least two states. The whole experience was like a dream and thanks to our open bar, it took me a while to remember, but it was well worth it.

The first time we got to sell copies of the new PV book in person was at Kevin Clement's 3 day Chiller Theatre Convention in Secaucus, N.J. just before Halloween. These conventions have surpassed the longer running Fangoria ones in Manhattan and have many more dealers. A highlight was being personally introduced Russ Meyer (thanks to David Friedman). He called Mia "A beauty from the Orient" and asked about the binding of the PV book since he is planning to self publish his long promised 3 volume (!) autobiography which he had been proofing on a plane from California. I

was interviewed for a documentary feature on exploitation movies directed by Chuck Workman. We saw many people we hadn't seen in years and there were lots of interesting guests (some not expected or announced) including Jesus Franco (who was interviewed for PV) and Linna Romay, Rudy Ray Moore, people who had already been in PV (James Hong, Dolores Fuller and Sammy Petrillo) and many others (some seen on pg. 27). The show was great, overwhelming and also oversold and overcrowded. Chiller has already outgrown several venues over the years. It's time to find a bigger place than the Meadowlands Hilton.

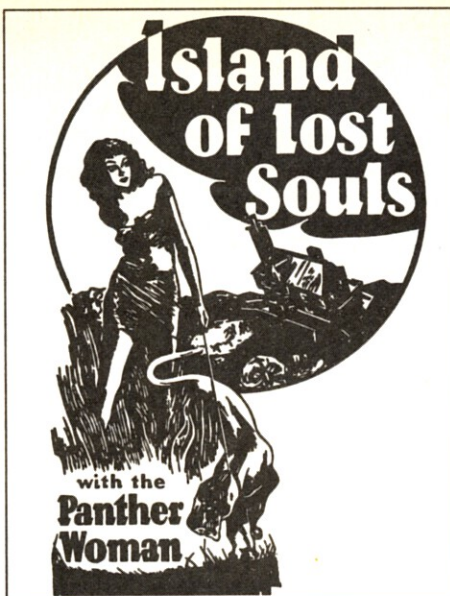
In November, I was flown to Nashville to appear on the CROOK AND CHASE SHOW, which I only knew about by watching TALK SOUP on E! Several people thought that the show was a country music program on TNN. It turns out that hosts Lorianne Crook and Charlie Chase had been on TNN for more than a decade (hosting MUSIC CITY TONIGHT), but split with Turner in 95 and started their own syndicated talk show, very much like REGIS AND KATHY LEE. Now (since Jan.) they're back on TNN hosting TODAY'S COUNTRY. Anyway, I was



Ernie 'Ghoulardi' Anderson

on their short lived general topic show to talk about B movies. I was on in-between a teen soap opera star and a group of European trick bicycle riders. I got to introduce and talk about clips from EARTH VS. THE FLYING SAUCERS, DEMENTIA 13, THE GHOST AND MR. CHICKEN, SCREAMERS, BEASTMASTER 3 and MUTE WITNESS. For what it's worth, I explained that most of these movies are actually very good and not just to be laughed at. They started out laughing at the flying saucers

until I explained what a genius Ray Harryhausen was (they had fond memories of other Harryhausen movies). She remembered loving MR. CHICKEN when it was new, he talked about having BEASTMASTER Marc Singer on the show and they both were very nice and ended up saying how much people love these movies (and should buy my book). While in Nashville (my first time since about 78), I went record and video shopping and visited the Country Music Hall Of Fame, where I was amazed by cars owned by Hank Williams, Webb Pierce and Elvis. Another highpoint was The



Print from The Hatch Show

Hatch Show print shop on Broadway. I would have toured the Rhineman auditorium (home of the Grand Ole Opry) but Al Gore was there (along with countless secret service men) that day.

The first PV book store signings in NYC were in November at (the new and improved) See/Hear, now on the always busy St. Marks Place, and the downtown Tower Book/Video store. The PSYCHOTRONIC VIDEO GUIDE made the Tower top 10 list and somebody there created a great PV poster.

The whole record breaking Cleveland horror movie host saga (see PV #2) has now come to a truly bizarre point. On Dec. 14, Cleveland's TV 8 (formerly CBS but now a Fox affiliate) aired a Big Chuck 30th (!) anniversary special including other local TV personalities and some vintage Ghouardi footage. Chuck became co-host of the Ghouardi time slot back in 66 (he's been with Little John since 70) and had been a very important creative part of the Ghouardi show (on and off screen) since it debuted in 63. The Son Of Ghou!, on since 86 in the smaller Canton area, is now seen on Cleveland UHF stations 35 and 38, causing a rivalry between his show and Big Chuck and Little John. If that weren't bad (or

good) enough, The Ghou! (off the air since 83) is now back on TV in Cleveland too (!) and the UHF station he's on (Ch 19) is now the local CBS affiliate! Ron "The Ghou!" Swede had started his louder, cruder Ghouardi inspired character back in 71 (with Anderson's blessing) and is the best known nationally because he had been syndicated (and was based in Detroit for a while). Swede even took Kevin "Son Of Ghou!" Scarpino to court (I wish that case had been on Court TV!) trying to stop his show.

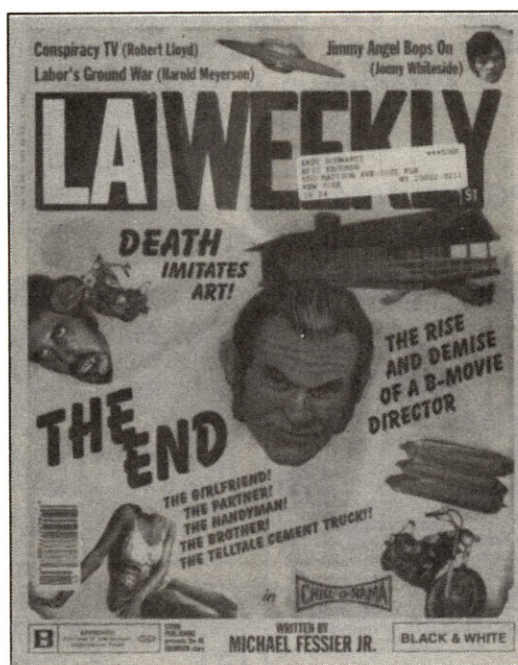
Most cities haven't had local TV horror hosts for many years. Cleveland now has three rival

horror host shows, all spinoffs (and or ripoffs depending on who you ask) of what talented, cynical, hard drinking, very funny and ahead of his time former d.j. Ernie Anderson started over 33 years ago - and they all play Papa Oom Mow Mow! Maybe it should be declared the official song of Cleveland and a room should be devoted to the Rivingtons at the Rock N Roll Hall Of Fame!

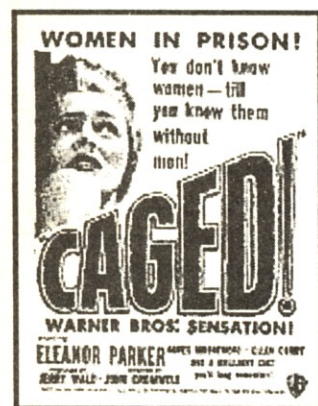
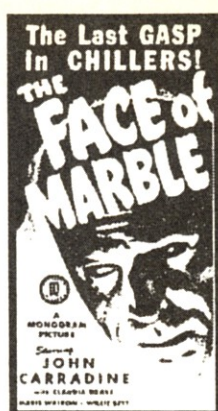
Meanwhile, sadly, Anderson (who retired from his lucrative ABC Network announcing job after many years and still lives in the L.A. area) has cancer and apparently is in pretty bad shape. This magazine would not exist if I hadn't been exposed to Anderson's unique irreverent sense of humor (and all the horror and sci fi movies he showed) back in my early years. I'm sure fans of all these shows hope Anderson gets better. Somebody in the Cle area should monitor and tape all three shows and make a horror host war documentary (things could get ugly). How about a segment on 60 MINUTES?!

And speaking of Clevo, that

PERE UBU CD box set mentioned last issue has one Mirrors song (not two) and one Electric Eels song. The Eels recently reformed for a gig in Atlanta!

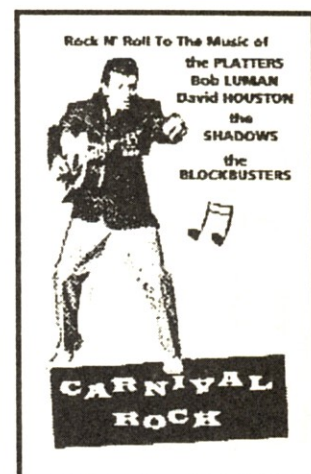


Al Adamson cover story that PSYCHOTRONIC contributed to.



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LARRY BUCHANAN - THE LIFE AND TIMES OF A HUNGRY VISIONARY

Interview by Michael Price



With Broadway actress Marilyn Sable (from *Life* magazine)

Somewhere at the murky bottom of Lake Dallas rest the cans containing the only footage of a modern-day Marquis de Sade adaptation called *VENUS IN FURS*. The mid-1950s film represents the desperate vanity production of a North Dallas sugar-daddy who shall remain anonymous, and its star player is the wayward mistress the fellow felt certain he could keep, if only he'd transform her into a movie star. All of which would be of passing interest as a scrap of provincial, gossip-driven film trivia, if only the larger talent behind the picture were as commonplace as its unfortunate origins. But the waterlogged epic represents the one title apparently beyond reclamation in the career of Larry Buchanan.

The Buchanan story, so often treated with derisive oversimplification when acknowledged at all in conventional film history, is gradually clawing its way to light. At 73, the artist has launched a second career as a touring lecturer and film-festival personality, a genially defiant moving target for those who'd mistake belittlement for criticism. His witty oratory and formal, measured speech recall the days when Buchanan rehearsed for a career in the ministry by delivering fund-raising speeches for the Texas orphanage he once called home.

For whether the work meets, or defies, or falls short of, the conventional wisdom as to what distinguishes and what becomes the cinema, the Buchanan films are undeniably memorable, ragged edges and all, in the way a particularly vivid dream is memorable. Some, like *HIGH YELLOW* (65), which proved commercially vital in several full-scale theatrical releases on into the 1970s, are technically the equal of such acknowledged low-budget masterworks as Edgar Ulmer's *DETOUR* (45) and Herk Harvey's *CARNIVAL OF SOULS* (62).

Throughout, Buchanan has exhibited the moxie to topline his ensemble casts with capable, even once-famous, talent. His political candor, which puts him at risk of being branded paranoid or irreverent, is sufficient to make Oliver Stone (whose 91 films *THE DOORS* and *JFK* Buchanan anticipated) seem middle-of-the-road by comparison. And if his dramatic pacing (in the filming itself or in the film-cutting) and straightforward scenic compositions play with less than a propulsive cinematic force, Buchanan compensates with a storytelling clarity that leaves the viewer with no question as to what is going on.

His pictures, moreover, have proved influential on directors of more

widespread acclaim. The collaborative major-studio farce *AMAZON WOMEN ON THE MOON* (86) handily betrays its indebtedness to Buchanan and others of Poverty Row origins. And it was in Buchanan's *HIGH YELLOW* and a lesser effort, *IT'S ALIVE!*, that the celebrated character actor Bill Thurman delivered the portrayals that, in turn, helped to land him the pivotal role of an abusive coach in Peter Bogdanovich's breakthrough film, *THE LAST PICTURE SHOW*.

"I don't know that I bring any great command of the art to my pictures," says Buchanan, "but I love what I'm doing, and I believe that shows through in even the least of my pictures. We certainly weren't trying to make anybody laugh," he adds, "not with any of our pictures. We meant to entertain, perhaps to provoke, to enlighten and certainly to defy the customary formulas. We weren't making what I consider 'exploitation' pictures, not in the sense of jumping on anybody else's moving bandwagon; our objective was to find subject matter that had gone unexplored, topics and issues that'd captivate the public's imagination, and let our imaginations run as free as our budgets would allow us."

Larry Buchanan has been praised by faint damnation as an avatar of the "so-bad-it's-good" variety of motion picture. At other extremes he has been hailed as "the most effective director I ever worked for" (this from the late Bill Thurman), and as "a sort of an American Bergman, if given half a chance" (from former production associate Clyde Knudsen). His generosity has extended to creating honest work for capable major-league actors, such as John Agar and Tommy Kirk, during times when mainstream Hollywood had given such talents the heave-ho.

Polarized views aside, Buchanan himself raises a saner voice as to where his pictures belong in the greater history of cinema. If he gives in to that annoying "golden turkey" mentality in titling his memoir *It Came from Hunger!* Tales of a Cinema Schlockmeister (McFarland), then at least he compensates by dividing his films into categories he calls, on the one hand, "the personal," and, on the other, "the trash." "I can't dictate people's tastes," Buchanan explains, "and if they kept asking for the trash, well, an assignment is an assignment when you're raising a family and have to keep providing. But from time to time, I'd get free to do what I consider my personal pictures." His remarks will distinguish amply which films belong to which category.

Larry Buchanan was born Marcus Larry Seale, Jr., on Jan. 31, 1923, at Mexia, near the long-vanished village of Lost Prairie, between Corsicana and Waco in Limestone County, Texas. Buchanan is an ancestral name that he began using while a contract player with Twentieth Century Fox during the 1940s. "My father was an overworked Texas constable, a peace officer, and there were six of us kids. Now, when my mother died, I was very little. Y'see, my father had done some legal work for the Buckner Orphans Home in Dallas, and after my mother was gone, he arranged for us kids to be taken in by that orphanage. So at age 3, I, along with my sisters and brother, found ourselves at home in Buckner." (The name is now Buckner Baptist Benevolence.) "I had very little contact with my father thereafter, and he died shortly after placing us with the orphanage. I took readily to the home. Loved it there. They were a nurturing bunch, and my very love of film took shape there. I was crazy about the movies, from childhood, and with the theater they had on the premises I was able to learn showmanship even as a child. Learned to run the projectors, and by the time I was 10 or 11 years old I had developed my first working relationship with the movie industry."

Karl Hoblitzelle's widespread Interstate Circuit theater chain, which succeeded the old Paramount Publix picture-palace company, lasted until the end of the 1970s, when it was absorbed first by an ABC big-screen affiliate and then by the Plitt Theatres chain. Interstate was thriving during the Depression years, and the management supplied the orphanage with prints of popular attractions. Buchanan became a mascot of sorts around Interstate's Dallas office, which rewarded him at length with a letter of introduction to the Hollywood studios. "I'd hitchhike into Dallas, Buckner was only about seven miles from downtown, atop the highest hill in Dallas County, and they'd let me select the movies we'd show at the orphanage. I'd pack the movies back home, Errol Flynn's adventure pictures were great favorites and we'd show 'em, there in our auditorium."

"Entertainment is a whole lot like preaching, y'know, and the movies gave me this ability to hold an auditorium full of kids enthralled. Same reason I took up the guitar and singing, folk music, traditional country stuff, and even pursued that as a calling for a while. All of which led, in a way, to my later becoming kind of what you'd call an orator, a preacher, for Buckner. My preparation for show business was in the way of the ministry, and around age 14 or 15, I'd go on the road throughout Texas, along with a tutor or two, and speak at churches, soliciting funds for Buckner. By this time, I was a frustrated actor, anyhow, and being this good-will ambassador for the orphanage was as good a preparation as a fellow's likely to get. And of course, I was fascinated with this idea of possibly having a career as a Baptist minister, my brother and sisters all encouraged it, but I just couldn't stay away from film. I'd decided myself as early as age 11 that I wanted to act in the movies, or else make the movies. Came time for high-school graduation, and I was offered this scholarship to Baylor (University, in Waco, Texas) if I'd study there for the Baptist ministry, and I was really torn between the two directions."

"But the day I graduated high school, I said, 'No, I'm heading west.' I showed up at Baylor, but then thought the better of it and followed my stronger urgings. I arranged to drive some car dealer's auto to the coast, where the car was to be sold, and stayed put in Hollywood. That's how I started breaking into the movies, with the support of the Interstate Theatres people, who gave me my intro

to a job behind the scenes at Fox." Secure enough to start seeking work in the filmmaking process itself, Buchanan tried a general casting call and landed a modest appearance in Henry Hathaway's robust war melodrama *WING AND A PRAYER* (44), starring Don Ameche and Dana Andrews. Buchanan had been studying under the busy dialect coach Josephine Dillon, a former wife of Clark Gable, to "get rid of my Texas accent. But what should happen but I found I had to go back to that Texas drawl to land some of the bits! I became a regular at Fox,

sometimes with one-line speaking parts, more often with 'extra' work. Mainly, I'd be one of the guys standing 70 feet away from Betty Grable or Carmen Miranda."

As a lower-rung contract player, Buchanan often found himself loaned out to other studios. "But if your home studio refused to loan you out, then you were on your way up, likelier than not. I felt I was gettin' there when Fox tested me for Larry Darrell, the key role in *THE RAZER'S EDGE* (46). See, Tyrone Power, the logical choice, was about to go overseas with the service, and so Fox considered an unfamiliar new face in the role. I had tried to enlist, but found myself exempted from uniformed service because of a perforated eardrum. I made a hell of a test (for *THE RAZER'S EDGE*), if I do say so, but then Power returned to claim the role. The frustration was enough to make me quit Hollywood."

But the fascination with films and filming remained, calling Buchanan to New York, where "live" television and Long Island's institutional-movie industry provided him with a variety of opportunities. He would find in the defense-effort segment of that industry a combination of service and career. "I worked on *THE GABBY HAYES SHOW* for TV, there, did early TV commercials including a Bulova Watches spot with John Cameron Swayze, and I connected with that leftist political-activist segment of the folk-music scene, working alongside Burl Ives, long before his breakthrough as an actor. Our friendship that started there led eventually to Burl's narrating a picture of mine, *THE OTHER SIDE OF BONNIE AND CLYDE*, years down the road."

His musical and cinematic interests dovetailed on a military training film

with the bland title of *PERSONAL HYGIENE No. 1*. Buchanan had a hipper title for the picture: *Homer Goes Hygienic*. "Making those World War II government institutional films on Long Island, there, now, that was my film school. There was situated an early base of the industry, before the mass relocation to Hollywood. We had 35MM equipment, good sound, good lighting, a real studio. I could star, direct, write, score the music, just play all the bases. Now, I had it in mind that the field soldiers were probably bored sick with the usual 'lecture' type of film, so I developed this one of mine as a musical comedy, and a hillbilly musical comedy, at that! The objective was, you'd take the military training manuals and illustrate them, bring 'em to life, on film. This one was the set of instructions on how to care for your personal hygiene while you're out on duty as a field soldier, and I just set the manual to music, to that old folk tune, 'Jimmy Crack Corn.' And of course I played Homer, the hick who shows the soldiers how to brush their teeth and keep their hair clean."

"But those films were only my prelude to actually making a film of my own. I saved up some bucks, not much, but then, I didn't need much, because I meant to start out by doing a short subject. And I figured this thing I called *THE COWBOY*



Directing *VENUS IN FURS*

would be a good project for my first film. Y'see, most writers who were working on films there, they'd often invoke the image of the Old West, but they'd never been west of the Hudson River. The hats, the chaps, the boots, the spurs, what-have-you, these were not the decorative objects most Easterners envisioned them to be, but actually functioning tools of the working cowboy's trade. So this 'debut,' as you might call it, of mine was designed to set the record straight. It was made during 1948-49, and it showed around 1950. We shot *THE COWBOY* down near San Angelo, Texas, at a finished cost of \$900, a one-reeler that I wrote, directed, and starred in. It was an instructional film, essentially, just showing how a cowboy goes about his routine, and it was nominated for a Peabody Award, finishing second, as I recall.

"It's a strange little film, I say 'is,' assuming a print survives somewhere, with a quaintness about it I can't quite describe. A friend with United Artists got it shown as a short subject along with *DEATH OF A SALESMAN* (51), the Fredric March version, at the Victoria Theatre off Times Square, but I never kept track of where else it might've played, or of what became of it. I should've archived everything I did, but we live and we learn." Subsequent assignments led to a New York hitch as an assistant, in charge of crowd extras, for the major-league Hollywood filmmaker George Cukor on *THE MARRYING KIND* (52), starring Judy Holliday and Aldo Ray. "I met my wife, Jane, while working as a liaison with the extras on *THE MARRYING KIND*. I had developed a reputation for knowing how to work with second-level people, and that, plus my Hollywood background, gave me that connection.

"Now, Mr. Cukor was a gay sort of gentleman in the film industry at a time when it wasn't very safe at all to be that way and be open about it, and he could be pretty cantankerous on location because he hated location work, he'd direct from the back seat of his limousine, but we got along fine on *THE MARRYING KIND* because he appreciated my ability to keep the extras ready to work, and he caught right on to this little trick I was pulling to keep Jane working after I'd decided I couldn't take my eyes off her. Y'see, there's a rule in extra casting that says you don't use the same extra player twice, not after the scene changes. They don't want some wise guy in the audience spotting an extra in one scene who had been seen somewhere entirely different in a scene before it. But this Jane Feist, who had been cast among my extras, I didn't want to lose sight of her, and so I figured out how to keep her coming back to work by transforming her into a different person every day. A wig here one day, dark glasses there the next, I devised all kinds of tricks to keep her working, and I figured nobody'd catch on. But then finally, Mr. Cukor called me aside, right out of the blue, and said: 'Larry, why don't you just marry the girl?' And so that's what I did, been married to her ever since, and raised four children."

Buchanan was still in New York when he decided he must make his own feature film. He called this debut production *GRUBSTAKE*, written in collaboration with Lynn Shubert and financed on a \$17,000 investor deal with no immediate prospect of distribution. Buchanan produced and directed. "Now, this *GRUBSTAKE*, which also was called *APACHE GOLD*, that was a real point of pride. Talk about cheap! We were so stupid to think we could make a feature film for \$17,000, but that's what we did, anyhow. Shot in 35MM, with our soundtrack feeding into a wire recorder, all on location, there during 1952 in Texas' Big Bend National Park." From

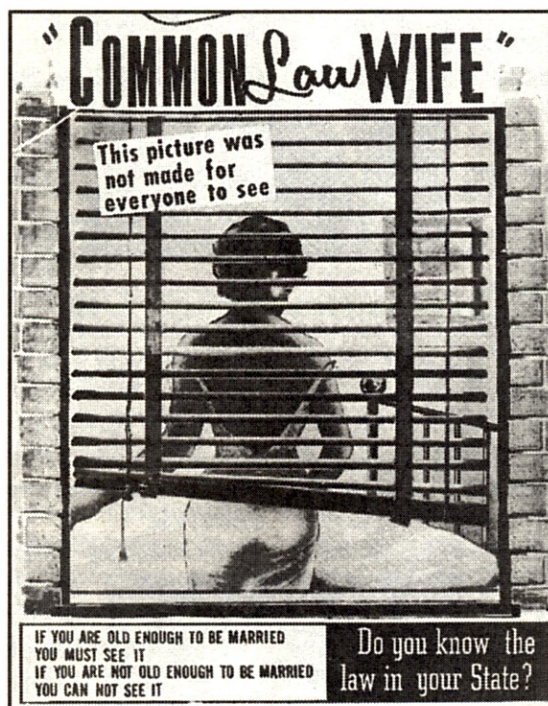
the New York stage community, he hired an unknown Jack Klugman for his villain; Neile Adams (the Filipino first wife of Steve McQueen) for the romantic interest, an Apache woman and Steve Wyman for the heroic lead. Buchanan lost track of the film after it opened in Canada with no formalized distribution arrangements. "I feel certain a print must exist, somewhere," he said, "but at the time I was too concerned with moving on to the next deal to try keeping in touch with what I'd accomplished so far."

Though still headquartered in New York, Buchanan found it most expedient to have the *GRUBSTAKE* footage processed in Dallas, where the Jamieson Company had the region's only industrial-grade film lab on a par with the studio facilities of the East and West coasts. His early dealings with Jamieson would lead to a significant career move, back to Texas, where the films on which Buchanan's greater reputation rests would take shape. Studio chief Hugh Jamieson, Sr., was a first-generation craftsman in the movie industry, having worked as an assistant to the great cameraman G.W. "Billy" Bitzer on D.W. Griffith's controversial epics *THE BIRTH OF A NATION* and *INTOLERANCE* (1915-16). Jamieson developed the Dallas laboratory early on in the talking-picture era and, in addition to a specialty in industrial and commercial assignments, worked with Dallas movie mogul Al Sack and black-cinema pioneer Spencer Williams, Jr., on such watershed independent "Harlemwood" films as *SON OF INGAGI*, *THE BLOOD OF JESUS* and *JUKE JOINT*.

Soon after the *GRUBSTAKE* shoot, Buchanan was on tour as an actor with a road company of *We're No Angels* when the first of his children was born. "That's where the decision to return to Texas came about, really. Jane and I had intended all along to raise a family, but not on the mean streets of New York. We narrowed our plans down to Hollywood and Dallas. Right about that time, the Jamieson lab people in Dallas called to ask how our picture was coming along. Well, I told them the picture had come along and gone, and they allowed that there were opportunities, what with Dallas emerging as a national contender in the TV-commercial industry. They told me, 'Look: If you ever get tired of New York...' and I said, 'I'm tired of the town now.' So they offered me a director job, and that settled Jane and me as to where we'd be moving. So while Janie and

Barry, our baby, went to stay with her family in Erie, Pennsylvania, I set about to establish us a home in Dallas.

Buchanan directed approximately 1,000 television commercials and 500 industrial, educational, and evangelical shorts for corporate clients including Haggar clothing, Dr Pepper, Mrs. Baird's Bread, Blue Cross-Blue Shield, Chrysler Corp., and Fritos at the Jamieson Film Co. Dallas, in the mid-1950s. Boy, Jamieson had me working 'round the clock, I mean! The regional, and even the bigger national, agencies were locking in on our Dallas studio's professionalism and 'global' attitude, I guess you could call it, toward making slick TV commercials. We had fine radio announcers in the local market. We had the resources and the contacts to bring in name-brand actors, like Burgess Meredith and my old friend Burl Ives. And we were really spreading our wings by refusing to take a provincial view in what had been regarded as a provincial market. Buchanan also directed for Jamieson a syndicated TV program, *TEXAS IN REVIEW*, which kept his camera crew ranging the state for local-color stories in a weekly omnibus package that anticipated Charles Kurlalt's famous series, *ON THE ROAD*, in many particulars.



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Likewise on commission for Jamieson, Buchanan supervised filming of many of Tulsa, Oklahoma, evangelist Oral Roberts' tent-show revivals.

The work ranged literally from the sacred to the profane. During 1955-56, Buchanan landed an independent project that led to his one feature film that, by his account, must be considered decisively lost. Buchanan wrote, directed and photographed *VENUS IN FURS* (56), a made-to-order adaptation of a Marquis de Sade story. "I was approached by this wealthy man, who shall remain nameless, from North Dallas. He had a mistress who was movie-struck, who wanted to be a star, and it seems she was threatening to quit him if he couldn't bring this to pass for her. So he came to me, while I was still there at Jamieson, with this commission to write a screenplay and make a movie starring this volatile ladyfriend of his. I took my inspiration from the Marquis de Sade, and we shot this picture called *VENUS IN FURS*, using cast-off sets, during the evenings and on into the wee hours of the mornings.

"The project seemed to be keeping her happy, and my client seemed delighted with the results. But then finally, I finished shooting, assembled the picture, struck an answer print, and arranged for him a private screening. He was quite broken up when it came time to watch the picture, and finally he revealed that she had walked out on him, despite this indulgence. He didn't want this picture, which he had paid for, to exist, didn't want it ever to be seen, and so in the dead of night we took a boat out into the middle of Lake Dallas and consigned the film's master elements and our print of it to the depths. As far as I know, it's still right where we sunk it."

Buchanan reveals such information without allowing himself the indulgences of regrets or nostalgia. He is clearly delighted to have been involved with such a sweeping pageant of moviemaking activity, but his memories have yet to overtake his ambitions. "I revisited the site where Jamieson Film used to be, there in Dallas, on a recent trip and of course I couldn't feel I belonged there. It's an industrial plant of some other kind, now, but just standing there, I was hearing other voices, from another time. A lot of homecomings shouldn't even be attempted."

A decade and a half before before Willie Nelson and Waylon Jennings exploited the virtues of Luckenbach, Texas, in song, Buchanan delivered his account of the state's "Luckenbach Witch" legend in a film that plays like a cross between an educational documentary and an exercise in sexy supernatural chills. *NAKED WITCH* (PV #15) is often mis-attributed to Staten Island filmmaker Andy Milligan. Buchanan directed, wrote the screenplay and edited. "THE NAKED WITCH was a belated breakthrough, of course. Officially, it's about a 1961 release, but we'd filmed it during 1957 down around Luckenbach, Fredericksburg, that hilly area of Texas that I'd grown to love while covering their festivals, working on the Texas travelogue-type show for television. I'd learned the legend of the Luckenbach Witch, and had read with fascination the history of Texas' Germanic settlements. I'd told myself, 'We gotta do a picture down here,' what

with all those authentically styled German houses and the beautiful countryside. We made it a purely Texas picture, drafted our 'Naked Witch' of the title, Libby Booth, from the Dallas acting community, and scraped together a feature film on so impossibly little money that my later American International budgets looked extravagant by comparison." The soundman was (the late) S. F. Brownrigg who went on to his own directing career (*DON'T LOOK IN THE BASEMENT, POOR WHITE TRASH 2...*) often using actors from Buchanan's stock company. Brownrigg married *NAKED WITCH* star Libby Hall or Booth, who was a descendent of John Wilkes

Booth and whose grandfather founded the Salvation Army. The narration is read by Gary Owens from LAUGH-IN.

Buchanan disowned *COMMON LAW WIFE* (PV #15) (started in 60 as *SWAMP ROSE*) but he was producer, director, screenwriter and editor. It was released, exploitation style, in 63 by the notorious Michael (M. A.) Ripps (*POOR WHITE TRASH...*). Star Lacy Kelly was also in the Irving Klaw movie *NATURE'S SWEETHEARTS* (63). Co-star Anne MacAdams (billed elsewhere as Annabelle Weenick), was also in *STRANGE COMPULSION* and *THE STREET IS MY BEAT* (both by Irv Berwick). She became a Buchanan regular (as did George Edgley). "I went on to do *SWAMP ROSE*, which I eventually washed my hands of, as an artistically inclined, naturalistic romance, shooting in 16MM color around Caddo Lake. But the sleaze merchants got hold of it, blew it up to 35MM in black and white, and changed the title to *COMMON LAW WIFE*. The delicacy of our photography was lost, and so were any serious intentions we might have had for the film." NOTE: *COMMON LAW WIFE* is credited to director "Eric Sayers," whose other credit is the 63 M.A. Ripps presentation *THE GARBAGE MAN*! This movie (also made by Buchanan?!) stars Toney Naylor as a garbage man with a talking horse and features color sequences of sexy women.

Buchanan directed *FREE, WHITE AND 21* (PV #16) (63) and wrote the script (with Harold Hoffman). It was produced by Falcon Int. Pictures and released by AIP. It stars Frederic O'Neal, Annalena Lund (also in *MR. SARDONICUS*), William McGee, Shirley McLane, Bill Thurman, Anne MacAdams. George Edgley and George Russell. Joe Johnson and his orchestra play in an all black club. "Then, *FREE, WHITE AND 21* occasioned the start of my partnership with Harold Hoffman, a Dallas advertising man who actually was a frustrated filmmaker. We connected in the course

of our respective jobs and found out our mutual interest, and soon enough decided we'd make a picture with some of the urgency of real life about it. So we settled on this crime case we'd heard of, where this prominent black disc jockey in Dallas had been accused of raping a white girl from England, this freedom-rider girl who'd been working for the civil-rights cause. We worked the actual case transcripts into our screenplay, assuring a factual handling, and called our film, originally, *A Question of Consent*. A distribution prospect came about with American-International Pictures, but Samuel Z. Arkoff did not like the title. He wanted

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UNDER AGE

exploitability. Hence the new title, *FREE, WHITE AND 21*.

"I really believe this picture of ours was the first volley fired in the so-called 'blaxploitation' movie wars that came to a peak in the 1970s and now seem to be coming back, in a way, today. But, y'see, where a film like this, from what became our little stock company, may sound pretty raunchy, we were actually approaching our craft as being something true-to-life and artistic, and even tasteful. We were trying for naturalism, not just cheap thrills. But anyway, once we got an opening in Detroit, in one theater, for *FREE, WHITE AND 21*, that little \$30,000 film made back its production costs and then some, like \$42,000, in its first week. Sam was ecstatic, and so were we. Our people, from Frederick O'Neal, the established leading man we'd brought in for the picture, to our homegrown talent, were delighted, and we felt we were at the start of something impressive: inexpensive films that'd make back their investments and lead to additional projects."

Actor Thurman (who died last year) was also in *HOT BLOODED WOMAN* and *SPIKED HEELS AND BLACK NYLONS* (both produced by Whit Boyd) and other local Texas oddities like *THE YESTERDAY MACHINE*, *THE PICKLE GOES IN THE MIDDLE* and *NIGHT FRIGHT* (with John Agar). A former pro wrestler, he worked for Buchanan for years, then landed roles in *THE LAST PICTURE SHOW*, *TOM HORN* and other major productions. Harold Hoffman also directed *THE BLACK CAT* (PV #23) for Falcon Int. with a cast including George Russell, Scotty McKay, Thurman and MacAdams.

Buchanan directed, scripted (with Harold Hoffman) and edited *UNDER AGE* (PV #18). It was produced by Falcon Int. Pictures and released by AIP. Judy Adler, who also starred in *BANNED* and *THE SECRET SOCIETY*, Barry Mahon's *CONFESSIONS OF A BAD GIRL*, R. L. Frost's *MONDO FREUDO*, and was in the Michael Findlay projects *SATAN'S BED* and *ZERO GIRLS*, was the star along with Anne MacAdams, Roland Royter, George Edgley and George Russell. The Alpine Trio play at a Hootenanny. "So American-International asked, 'When's the next one?' and we were ready to respond with another, *UNDER AGE*, which like *FREE, WHITE AND 21*, was drawn from the true-crime files, the fact that in Texas, an adult who encouraged even consensual sexual relations between minors could be charged with rape. This picture got released in 1964 and didn't fare too well domestically, but it became an international hit."

Two Buchanan movies dealt (in very different ways) with the assassination of President Kennedy in Dallas. *NAUGHTY DALLAS* (PV #17), the tale of a small town amateur stripper (Toni Shannan aka associate producer Marilyn Pope) was started in the late 50s and finally released in 64. Buchanan was director, screenwriter and editor. *NAUGHTY DALLAS* is the legitimate ancestor of John Mackenzie's ambitious historical drama *RUBY* (92). "Now, *NAUGHTY DALLAS*, which was a local Dal-Art company release, did not start out as a Kennedy-assassination film. We'd launched it as early as 1958, under the title *A STRIPPER IS BORN*, but the undercurrents were there, even if we didn't recognize them. And its completion and release after the assassination, in 1964, certainly gave it that unintended connection. Y'see, we'd begun shooting with Jack Ruby's full cooperation, using his Carousel Club, which was a high point on the travelogue of Dallas after dark that we wanted to convey. Ruby was a real ham, and we actually obtained footage of him at the microphone, introducing his club's drummer and then taking a turn at the drums himself. But inevitably I had a falling-out with Jack, for I needed to use other clubs. The Carousel

was terribly difficult to light for cinematography, and Ruby could be a very difficult man, a miserable loner who craved acceptance but kept people at a distance, who kept pictures of Jacqueline Kennedy on display in his office, who'd be nice as you please unless you crossed him, whereupon he'd just as soon throw you down a flight of stairs. What's weird to reflect on, now, is that of the ten times or so that I was in Jack's Carousel, Lee Harvey Oswald was there as a regular patron. It was some scene, and rich with implications: All in the same room, Ruby, Oswald, the cops who'd drop in for a free beer, and Ruby's strippers."

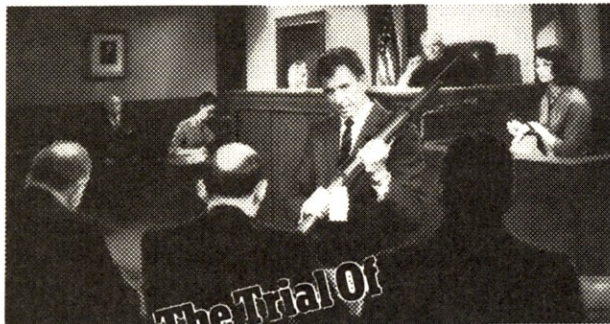
Buchanan and Harold Hoffman were on retreat at a Lake Texhoma resort, writing an early draft of what became *MARS NEEDS WOMEN* while awaiting the arrival of their wives, when word broke of the Kennedy assassination and the capture of Lee Oswald as the prime suspect. "We called our wives and told them, 'No, don't come on along, after all, we're coming home.'" Back in Dallas, the partners began developing a fictional speculation as to what Oswald's trial might yield. *THE TRIAL OF LEE HARVEY OSWALD* (64) resulted. "We put as much speculative thought into *THE TRIAL OF LEE HARVEY OSWALD* as we had put factual information and literal case-histories into our documentary-like approach to *FREE, WHITE AND 21* and *UNDER AGE*. We had legal counsel advising us in both cases as to how to make the dramatic business true to life, and our experience in working from case transcripts on the earlier films gave us the background we needed to imagine a trial that could, of course, never take place."

Buchanan directed, scripted (with Hoffman) and edited *THE TRIAL OF LEE HARVEY OSWALD*, produced by Falcon Int. Pictures. It was a local/state's-rights release via Dal-Art. The stars were George Mazyrack (Oswald), George Russell (the D. A.), Arthur Nations (the prosecutor) and George Edgley (the judge), along with Bill Thurman, Anne MacAdams, William McGee and Shirley McLane. Oswald is shown to be guilty. The trial is about if he's insane or not. Scenes show all the actual famous Dallas locations. The title was later used for a two part 77 TV movie (also with Bill Thurman!).

If Hollywood was noticing the Texas maverick's ability to deliver competitive attractions for minimal investments, the West Coast's only aggressive response came in the form of a redoubled push from American International's Sam Arkoff. This "mini-major" production and distribution company commissioned Buchanan to develop a loosely connected series of low-budget TV syndication films, often based loosely upon AIP screenplays that had already been filmed for theatrical play during the 1950s and early '60s. "But I had one more kind of 'artistic,' if you will, film in me before I could get down to business in earnest on Sam Arkoff's project. It was *HIGH YELLOW*, done kind of while Sam wasn't looking, and released as a big moneymaker for Dallas's Dinero Productions, and a picture that AIP could only wish it had latched onto." Buchanan assumed all the major credits for *HIGH YELLOW* (PV #17) (66), his version of *DIARY OF A CHAMBERMAID* (the most recent version had been Luis Bunuel's in 64). Cynthia Hall (later in *FOR PETE'S SAKE!*, *THE YOUNG RUNAWAYS* and *THE STERILE CUCKOO*) stars as the black maid who passes for white. The cast includes Warren Hammack (also in *THE HELLCATS* and *FIVE THE HARD WAY*), Bill Thurman, Anne MacAdams and William McGee.

"There's a lot of feeling in *HIGH YELLOW* and it's one of the few pictures of mine where my insistence on putting one special 'day' of high quality and patience

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**The Trial Of
Lee Harvey Oswald**

This is not a documentary.
It is a motion picture which
has been buried for over a decade.
It can be locked away no longer!

into every picture was actually allowed to stretch out over the entire production. For no matter how hectic a schedule or penurious a budget, every picture I'd shoot would have that one 'day' in there somewhere that I'd declare to be set aside for a leisurely, artistic approach to what we were doing. My crew people got to where they called that practice 'Larry's Day.' And every picture has its moments you can see where it's obvious we took special care. So, well, *HIGH YELLOW* is one of those where I believe 'Larry's Day' extended over the entire shoot. It was a daring film, for its time, what with the notion of a beautiful black woman 'passing for white,' and it may still be daring today."

HIGH YELLOW also featured Jody Daniels singing at the Disco A Go Go. Where many such genre films of the 1950s and '60s exploit rock 'n' roll with a cynical contempt for that musical idiom, Buchanan's pictures, notably his free-agent stuff and the AIP commissions, seem to rejoice in the opportunity to showcase their rock bands. No recording careers were launched by the Buchanan pictures, but the films have preserved fondly a variety of regional rock acts. "Some folks say, 'If you can't lick 'em, then join 'em. I say, 'If you can't join 'em, then lick 'em.' I was filming in Dallas and the surrounding area, and of course had a strong Hollywood musical-scoring connection with AIP's ace composer, Les Baxter, who gave me some fine orchestral cues to use in my pictures. But what I didn't have, was the wherewithal to scout the big-name exploitable rock bands in California.

"And of course, as far as I'm concerned, rock 'n' roll descends directly from the blues and folk music that I cherished and learned to play on my Martin guitar as a youngster. So I wanted my pictures scored, and scored meaningfully, with as much rock music as I could use to fit the appropriate scenes. Jody Daniels, in *HIGH YELLOW*, was such a discovery. Many of the bands, I scouted 'em out from around the Dallas and Fort Worth area, just haunting the clubs and picking up on what was readily available to a producer without much money. It was all in the 'found-object' approach to filmmaking. The bands, the exotic Southwestern locations like those eerie caverns in *IT'S ALIVE!*, and the nightclub settings, the industrial settings, the Hill Country scenery - when you're hungry, you work harder to make what's at hand work to the best advantage of your film.

With his partnership with Harold Hoffman disbanded on friendly terms, Buchanan launched into the new AIP deal with a zest belying the low expectations that Sam Arkoff harbored for the series of telefeatures. "First, Sam wanted to shoot in color, but on 16MM film stock, which pretty well killed off any expectations I'd have of theatrical-presentation quality and Sam wanted me to have no beneficial publicity for my own career from these. I was strictly a hired gun, and he didn't care if I simply remade lousy screenplays from the AIP files, or if I re-shaped 'em to suit myself, or whatever, just so long as I brought in finished pictures on time and within the budget. In a way, I tend to think of all eight of these pictures as a single long-term venture, except for *MARS NEEDS WOMEN*, which became a great deal more personal a project.

"Sam Arkoff was throwing me bread-and-butter assignments that were actually trash. They were putting food on the table, and they gave me the opportunity to work with names like John Agar and Tommy Kirk, whom I regard

as fine actors. But Sam didn't want me to use these films to advance my own career. I was there to grind them out for his benefit, and the cheaper the better, in the tens of thousands. Our budgets were, as usual for me, impossibly low. AIP would allow me \$32,000 a picture, crippling me from the start with the insistence that I have two players in each picture who had some kind of Hollywood name recognition. Now, Tommy Kirk and John Agar are great favorites of mine, and I was honored to work with 'em, but that name-brand actor commitment, never mind if their stars had more or less descended, would eat thousands of dollars off my budget before I could even start shooting. So here I was, in the 1960s, actually



Buchanan (r. of camera) directing *HIGH YELLOW*

making these AIP's for about \$25,000 each. Feature films, in color, for about what a Poverty Row feature of the Depression years had cost in Hollywood. I was aching to do better, more personal, work than Sam's projects such as *ZONTAR, THE THING FROM VENUS*, which was of course very close to *IT CONQUERED THE WORLD*, but revised according to the way I'd've wanted it, and once in a while, while Sam wasn't looking, I'd slip off into something more ambitious, like *HIGH YELLOW*.

Buchanan was the producer, director, editor and usually the screenwriter for all the AIP TV movies. *THE EYE CREATURES* (65) was the first of the AIP TV deal. Buchanan wrote the script

with R. Taylor. A remake of Ed Cahn's *INVASION OF THE SAUCER MEN* (57), it stars John Ashley (whose wife AIP star Deborah Walley was divorcing him at the time) and Cynthia Hull from *HIGH YELLOW*. Also with Ethan Allen, Shirley McLane, Anthony Houston, and Bill Thurman. Wade Williams claims to have the copyright for *EYE CREATURES* and changed the title to *ATTACK OF THE THE EYE CREATURES*. This is not a typo (!), it's William's on screen title. It was shown on MST3K that way.

ZONTAR, THE THING FROM VENUS (66) was a remake of Corman's *IT*

CONQUERED THE WORLD (56). It starred John Agar (who has the same birthdate as Buchanan), Anthony Houston (real name Enrique Touceda III) in the Lee Van Cleef role, Pat Delaney, Bill Thurman, Anne MacAdams and Neil Fletcher. Houston married Delaney in real life and is now a lawyer in California. *CURSE OF THE SWAMP CREATURE* (66) was from an original script by Anthony Houston but it's similar to Ed Cahn's *VOODOO WOMAN* (56). John Agar stars again with Francine York, Jeff Alexander, Cal Duggan, William McGee and Bill Thurman as the creature. It was shot at Caddo Lake on the Louisiana border. In *MARS NEEDS WOMEN* (66), written by Buchanan with Anthony Houston, Tommy Kirk plays a Martian who falls for Yvonne Craig. It was shot in the Dallas area. With Byron Lord (also in many adults only movies), Neil Fletcher, Bill Thurman and Anthony Houston. Scenes later showed up in *IT CAME FROM HOLLYWOOD* (82). "I got more ambitious, more personal, with one of the AIP projects, *MARS NEEDS*

WOMEN. Now, I keep hearing how that film is supposed to be my 'remake' of *PAJAMA PARTY*, the American-International rock 'n' roll movie, with Tommy Kirk having basically the same 'invader' role in both films. But *MARS* is a substantially original picture, we were trying to take a concept to some other level, and *MARS NEEDS WOMEN* was actually begun as a screenplay years before it was given the go-ahead as an AIP production.

"The film I made on my own, called *SAM*, in 66, was a reunion with the Brackettville, Texas, Alamo Village people, where I had done an Alamo history short



early in my career. SAM never got released. We gave it the alternate title of THE HOTTEST FOURTH OF JULY IN THE HISTORY OF BREWSTER COUNTY, and as that name suggests, it's a satire. But as the saying goes, 'Satire dies on Saturday night,' and ours never even got the chance to do that. Buchanan's credits were P/D/S/edit. The Alamo Village had been built for John Wayne's THE ALAMO. Jody McCrea starred with Pat Delaney, Anthony Houston and Bill Thurman.

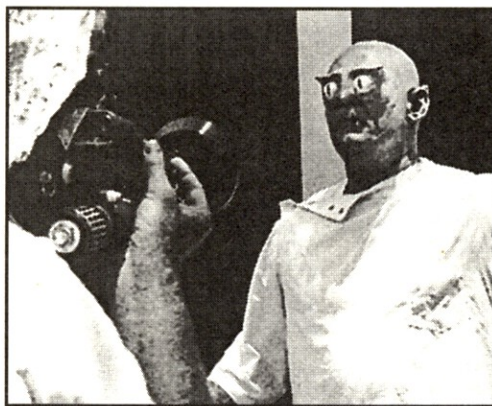
IN THE YEAR 2889 (67) was written by Buchanan's former partner Harold Hoffman for AIP TV. The remake of Corman's THE DAY THE WORLD ENDED (56) was shot in a Dallas mansion. Paul Peterson (from THE DONNA REED SHOW) starred with sexy redhead Quinn O'Hara (also in A SWINGING SUMMER and GHOST IN THE INVISIBLE BIKINI), Charla Doherty (also in TAKE HER, SHE'S MINE and VILLAGE OF THE GIANTS), Neil Fletcher, Byron Lord, and Bill Thurman. CREATURE OF DESTRUCTION (67) is a remake of Ed Cahn's THE SHE CREATURE (56), shot on the Oklahoma border. Les Tremayne stars with Pat Delaney, Aron Kincaid (also in many AIP teen movies), Anne MacAdams, Neil Fletcher and Byron Lord. Dallas area rocker Scotty McKay (also in THE BLACK CAT) also appears. A mystery title from this period, SHAMELESS DESIRE (67) has a Buchanan cast (Thurman, MacAdams and Byron Lord). The director is Serge Bronislaw.

"And then, Tony Houston, the writer, and I worked on a Western called COMANCHE CROSSING in 1967-68. That one never got released, either."

Buchanan's 3rd western was shot in the Big Bend Country by the Mexican border. Cynthia Hull starred, this time as an Indian, with Houston as a Comanche warrior and Bill Thurman. HELL RAIDERS (68) is the forgotten AIP TV movie. The WWII in Italy story was shot in old Dallas shopping center. It was the 3rd John Agar role for Buchanan and co-stars Richard Webb (TV's CAPTAIN MIDNIGHT), Joan Huntington (also in YOUNG FURY and GAILY, GAILY) plus Thurman and MacAdams.

IT'S ALIVE (68) was the last of the eight AIP TV movies. It stars Tommy Kirk

and Shirley Bonne, but is a tour-de-force for Bill Thurman and Anne MacAdams. They play the deranged keeper of a prehistoric monster and a cultured woman who lives in virtual servitude to him. The creature, with its Halloween costume appearance and all-too-human bearing, cannot have resembled the behemoth that source author Richard Matheson imagined. Thurman (wearing the same green monster suit as CURSE OF THE SWAMP CREATURE) also plays the monster in scenes shot in a real Tennessee cave. "The movies-on-TV review guidebooks, of course, crack down on me pretty hard for making what they term 'bad' films. But I wonder how many of those 'authorities' actually have bothered to learn what goes into making a film, any kind of film, or how we low-budget filmmakers have to scrape



CURSE OF THE SWAMP CREATURE

by on minimal resources. But y'know, all in all, the AIP connection was good to us. I got eight films out of it that I'm certainly not ashamed of having made and it gave me the momentum I needed to move back to Hollywood, in 1968-69. Of course, I arranged to shoot in and around Texas whenever I could." Most of the AIP TV movies are difficult to see these days. Apparently Sam Arkoff's daughter (who now works for Roger Corman) somehow stopped several companies from selling AIP TV titles on tape. The days when you could catch them on late night local TV shows are long gone.

THE OTHER SIDE OF BONNIE AND CLYDE (68) was made documentary style for Dal-Art.

"Being back in Hollywood reconnected me with figures who remembered me from the early days. Y'know, when I started on THE OTHER SIDE OF BONNIE AND CLYDE, another of our little Dallas-based projects that I launched in Hollywood, I wanted right off to secure Burl Ives' services as my narrator. I was back visiting routinely with Burl at his place, hanging out, singing the old folk songs and listening to Leadbelly and Woody Guthrie records on the phonograph. But I felt it proper to bring up the matter of hiring Burl's services with his agency. And of course, his

49	THE COWBOY (short)	68	COMANCHE CROSSING (no release)
52	GRUBSTAKE/APACHE GOLD	68	THE OTHER SIDE OF BONNIE AND CLYDE
56	VENUS IN FURS (no release)	68	HELL RAIDERS
57	SAN ANTONIO: CITY IN THE SUN (short)	68	IT'S ALIVE (Loonic)
59	THE ALAMO (short)	69	LOVE AND THE ANIMALS (co-edit)
60	THE NAKED WITCH (Sinister)	70	A BULLET FOR PRETTY BOY
63	FREE, WHITE AND 21 (SW)	70	STRAWBERRIES NEED RAIN
63	COMMON LAW WIFE (SW, Scorched Earth)	72	THE REBEL JESUS ("work in progress")
64	UNDER AGE	75	GOODBYE NORMAN JEAN (HBO)
64	NAUGHTY DALLAS (SW)/MONDO EXOTICA	77	HUGHES AND HARLOW: ANGELS IN HELL (Monterey)
64	THE TRIAL OF LEE HARVEY OSWALD (Capitol)	81	MISTRESS OF THE APES
65	HIGH YELLOW	82	THE LOCH NESS HORROR (Monterey)
65	THE EYE CREATURES	82	IT CAME FROM HOLLYWOOD (Par.) (clips)
66	ZONTAR, THE THING FROM VENUS (Sinister)	83	BEYOND THE DOORS (Unicorn)/DOWN ON US
66	IN THE YEAR 2889	88	GOODBYE, SWEET MARILYN (Off Hollywood)
66	MARS NEEDS WOMEN (Scorched Earth...)		
66	CURSE OF THE SWAMP CREATURE (Video Dimensions)		
67	CREATURE OF DESTRUCTION (Sinister)		
68	SAM/THE HOTTEST FOURTH OF JULY IN THE HISTORY OF BREWSTER COUNTY (no release)		

Note: With a few more recent exceptions, most Buchanan movies, unfortunately remain hard to find on tape. Some are out of print, others were withdrawn for legal reasons.

agents told me that would be \$50,000, please. Well, there was scarcely any way I could come up with that kind of money for talent. I mentioned this to Burl, and he said, 'Well, what's the problem? He volunteered to hire on for \$2,500, less than what AIP had been having me pay the 'name' talent in my Arkoff films. But that's what old friendships will bring you. Burl just enjoyed the kinship we had developed, my appreciation for his artistry, plus his understanding that I had actually heard Huddie Ledbetter, Leadbelly himself, sing in person, down in Dallas' Deep Ellum district, when I was a youngster, many years before Leadbelly had gotten made 'respectable' by the folk-music establishment. I don't know if we got any closer to the truth of Bonnie Parker and Clyde Barrow than Arthur Penn had done with his more glamorous BONNIE AND CLYDE picture of around the same time, but we sought factual, unglamorized information. And Burl's voice gave our film such authority." Jo Entrentree starred with Lucky Mosley, George Edgley and Thurman.

Then A BULLET FOR PRETTY BOY (69), starring former pop-rock celebrity Fabian Forte, marked Buchanan's formal return to the film capital, and to his early inspiration of mingling left-of-center folk music with cinema. Buchanan wrote it with Anthony Houston and Henry Rosenbaum for AIP but was eventually replaced by Maury Dexter. Jocelyn Lane (also in many other 60s movies) co-starred with Adam Rourke, the then unknown Morgan Fairchild, Thurman, MacAdams, Ethan Allen and Jeff Alexander. "My cue on A BULLET FOR PRETTY BOY was Woody Guthrie's 'The Ballad of Pretty Boy Floyd,' which examines the populist folk-hero angle of the outlaw. In particular, I was inspired by Woody's great line about how 'some men will rob you with a six-gun, and some will rob you with a fountain pen.'"

LOVE AND THE ANIMALS (69) was a Dal-Art project, released by Falcon Int. "Y'know, there are a couple of little marking-time projects I did, there in the latter '60s, that nobody seems to know about. One was a reunion with my old friend, Harold Hoffman, for a documentary he was working on called LOVE AND THE ANIMAL. Now, my contribution there was merely as an editor, a film editor.

Harold had assembled all this mating-ritual footage showing members of the animal kingdom in reproductive behavior, and it was quite a good little nature film. I told Harold, what with his coverage of the animal kingdom, that what'd make the film complete would be to close it out with the highest animal, the human animal. But his version stood, and I don't believe the film was as successful as it would've been if he'd taken it that extra mile."

STRAWBERRIES NEED RAIN (PV #15) (70) was written with Anthony Houston and edited with son Jeff D. Buchanan. Monica Gayle (later in many nudie movies) stars with Les Tremayne (as Death) and Gene Otis Shane. This R rated movie was actually passed off as a new Bergman film in some theatres. "We went on to do STRAWBERRIES NEED RAIN, one of my more personal pictures, and more

or less of a piece with HIGH YELLOW. Actually, it's also kin to THE NAKED WITCH, for our shoot marked a return to that Luckenbach area. It's a mortality fantasy, intensely romantic with a grim edge to it, such as I imagined Bergman might have done had he been a Texan, and I think it achieves a sweet kind of eroticism."

Buchanan's most ambitious project of all was THE REBEL JESUS (72). It was written with Anthony Houston and was shot in Tunisia. Gene Otis Shane stars as the Nazarene, with Garth Pillsbury and Leigh Cavanaugh. It played at the Atlanta Film Festival, and had a test run in Amarillo, TX. THE PASSOVER PLOT (76) and THE LAST TEMPTATION OF CHRIST (88) later explored similar themes. "One from that same early-'70s period that has never been finished is THE REBEL JESUS, which I'm still calling a work-in-progress. The portrayal of Christ in naturalistic, non-miraculous terms is a risky thing to do, but one of these days I'll finish cutting the film, which has a magnificent orchestral score by Alex North."

"Then a gap in my production history followed, there, because that's the nature of independent production. But I was back on track by '75, with the pictures dealing with the darker history of Hollywood, GOODBYE, NORMAN JEAN AND HUGHES AND HARLOW, and so on and so forth. My two Marilyn Monroe films are more of a reaction against the sickening, glamour-ridden major-studio films and television productions I see about Marilyn Monroe. They may be more polished, more 'professional,' than ours, but I've sought, here, to find the difficulty that

tormented Marilyn Monroe throughout her career, before and during her celebrity. For celebrity, that industry of making talented people into figureheads and objects of voyeurism -I find that sickening. These are pictures that I used to try to look past the glamour and the scandal-ridden voyeurism to seek a truer insight, as I perceived it, mind you, into a tragic and courageous life."

GOODBYE, NORMA JEAN (PV #4) (75), concerning the harrowing rise to fame of Monroe. It stars Misty Rowe and features Terrence Locke, Stuart Lancaster and Garth Pillsbury. "We found our Marilyn, Misty Rowe, after we'd all but given up on finding the right actress for the part. We'd had a

contest, a talent-search contest, at the Palladium in Hollywood, but each contender for the role, and there were 25 look-alike candidates, proved to be all surface and no substance. So we were at risk of being ready to start, but without the right actress to play Marilyn Monroe, when I looked out my office window, down into Cahuenga Boulevard, and saw this young lady, who turned out to be Misty Rowe, at the crossing. Turned out she was coming to see us, and we found our right Marilyn in the very nick of time."

HUGHES AND HARLOW, ANGELS IN HELL (77) (PV #18) was written with S. Lynn Shubert. Victor Holchak and Lindsay Bloom star, with Adam Rourke, Royal Dano and Stuart Lancaster. "HUGHES AND HARLOW, which is of course Howard Hughes and Jean Harlow, merely reflects a fascination on my part with the inner



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PEGGY STEELE

**BRECK
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**BILL
FANNING**

BILL DEMAR

BUDDY RAYMON

**"NAUGHTY
DALLAS"**



IN BEAUTIFUL FLESH COLOR

workings of a big-league movie industry that I knew briefly from the inside, though never from a position of power."

MISTRESS OF THE APES (81) stars Jennie Newman, Garth Pillsbury, Barbara Leigh, Stuart Lancaster, Suzy Mandel and Barry Buchanan. "Now, MISTRESS OF THE APES, which was issued in '81, was shot at, of all places!, Malibu State Park, outside L.A., which stood in for Africa. It was a fun shoot, absolutely no money, but at least I was able to insist on getting the man-apes to look convincingly real in the face. We hired Greg Cannom for that assignment, and he came through with excellent results, a foreshadowing of the great makeup-design processes Greg created later on for some of the big-studio films, like HOOK (91) and MRS. DOUBTFIRE (93)." Rob Bottin also worked on the ape makeup.

"So then, that led me on to THE LOCH NESS HORROR (82) which was actually a family reunion kind of project. My wife, Janie, produced, and our kids took part on either side of the camera, every one of us. That was technically a case of letting Lake Tahoe stand in for Scotland's Loch Ness, and it was a joyous experience." With Barry Buchanan, Preston Hanson, Sandy Kenyon and Mike McKenzie. Both of these movies were produced by the same guy who had produced NAUGHTY DALLAS.

In DOWN ON US (PV #1) (84), Buchanan, anticipating Oliver Stone (as with the early Kennedy-related pictures) posits that late 60s rock stars were put out of the way by covert government forces. "Then there came DOWN ON US, which is the last of my titles to finally get released, in a disappointing direct-to-video edition in '89. It's one of my most overtly political statements, drawn from the supposition that Jimi Hendrix, Janis Joplin and Jim Morrison might have been put out of the way by the government because of the threat they represented to the Nixon administration and the establishment as a class. There, I believe, is my most effective use of honest-to-goodness rock music as a film-scoring element. I titled the film itself to reflect that interest, after 'Down On Me,' an early Joplin song. Of course, we hadn't the budget to license the genuine Morrison and Hendrix and Joplin songs, and so we commissioned original material in their styles, and I've heard even people who dislike the film, or who call its premise paranoid and outlandish, to speak admiringly of the music. And of course the standard account will blame these artists' own self-indulgences for their deaths. That's the safe way to deal with it. But what if the Powers That Be had decided these singers too influential with the youth of America to be allowed to live? That's all we're asking, here. Anyhow, the Unicorn Video edition managed to lose much of the running time, about a reel and a half, and retitled it rather sensationally, as BEYOND THE DOORS. I'd love to restore my cut, and the original title, as the one the public knows." Gregory Allen Chatman, Riba Meryl and Bryan Wolf star with Stuart Lancaster.

GOODNIGHT, SWEET MARILYN (88) is Buchanan's most recent release. It was written with Lynn Shubert for Arkoff Int. Pictures. Paulà Lane stars with Phyllis

Coates, Jeremy Slate and Misty Rowe in flashback footage from GOODBYE NORMAN JEAN. A new affiliation then with a film lab at Las Colinas, the North Texas filmmaking enclave, had proved short-lived. But Buchanan announced in '88 he hoped to return to Texas to begin shooting a sequel to MARS NEEDS WOMEN (an early working title was mentioned: Mars Needs More Women) on Las Colinas' sound stages. At one point, a stage musical was considered. Elsewhere, an unrelated project called Mars Still Needs Women was stymied via legal measures, what with Buchanan having established claim to the original title and concept as practically a pop-cultural icon. Eight years later, the new Mars shoot remains

uncommitted, but Buchanan continues to test its prospects. At last report, the title is Mars Needs Women II: Heavenly Bodies. Additionally, a premium-cable option for a formal remake is in force. "Why anyone would want merely to remake the story is a mystery to me. "I'd rather see what happens next, but in any event I hope I get to take part directly."

Frustrations and struggles notwithstanding, Buchanan insists he'd not change the scenario if given the opportunity. "Working the way I have, as an independent. I've had fewer troubles with actors, fewer troubles with creative talent, other than the problem of securing money and having to work on tiny budgets, fewer problems all 'round. Y'see, once you, as a filmmaker, walk through the gates at Paramount or Warners, you find yourself hostage to a mentality that is frightening. You are a company property, and your vision as a filmmaker is subject to what the corporation sees as commercially viable. And once I'd learned that fact, at an early age, I decided I'd make my pictures,

which I had to do, without ever traveling that route. And no, I'd not change a thing." Buchanan remains a participant as a matter of routine in the major international film markets - Cannes, AFM and such, and continues to pitch screen properties as an independent artist.

Note: some illos are from the private collection of Larry Buchanan, some are from his McFarland book and some of the ads are from our collection of original 60s drive-in heralds (folded ad sheets that were handed out to promote upcoming drive-in attractions. Thanks to Gary Mack.



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NOCTURNA, GRANDDAUGHTER OF DRACULA (1979) A strange "disco-horror" hybrid featuring belly dancer Nai Bonet as the granddaughter of Dracula (John Carradine) and Yvonne De Carlo as "Jugulia." Plenty of T & A and music by Gloria Gaynor & Vicki Sue Robinson. ISE201 \$20.00

THE ASTRO-ZOMBIES (1968) John Carradine creates murderous zombies in his lab and the C.I.A. (led by Wendell Corey) are out to stop him. Tura Satana leads a group of foreign agents. Co-scripted by Wayne Rogers, produced and directed by Ted V. Mikels. This is the authorized version featuring a new prologue. AZ100W \$29.95

NIGHTMARE SISTERS All hell breaks loose when three nerdy coeds are possessed by evil demons. The fun starts when Brinke Stevens, Linnea Quigley & Michelle Bauer are transformed into NAKED, LUSTING BIMBOS! One super-long scene has all three in the bathtub together! Linnea sings, too! Directed by David DeCoteau. FOR-NS \$29.95

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THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES (1964) A sinister gypsy fortune-teller victimizes innocent people who come to the carnival midway. A beautifully photographed low budget gem featuring several bizarre musical numbers including the famous "Mixed Up Zombie Stomp." Jam-packed with action, songs and dancing. RS01 \$20.00

WHAT HAVE YOU DONE TO SOLANGE? (1973) Camille Keaton, Fabio Testi, Karin Baal. Aka *The School That Couldn't Scream*. Camille is Solange, a teenager suspected in a gruesome series of genital mutilation killings of other schoolgirls. A great Italian horror thriller. Color. Letterboxed. S-H197 \$20.00

THE NIGHT EVELYN CAME OUT OF THE GRAVE (1971) A psychotic playboy lures prostitutes into the torture dungeon of his castle to satisfy his sadistic cravings. He's haunted by the ghost of his dead wife, whose nude corpse rises from the grave. Or does it? An R rated Italian horror with a cult following. Color. S-H196 \$20.00

FASTER, PUSSYCAT! KILL! KILL! (1965) Three buxom go-go girls (Haji, Lori Williams, Tura Satana) become fed-up with the leering, lecherous come-ons of their male audience which leads to a binge of vengeance against all men. An official Russ Meyer video release. RM001V \$79.95

BLACK SUNDAY (1960) One of the greatest horror films ever, the film that made Barbara Steele. A Mario Bava directed masterpiece about an ancient witch who is accidentally brought back to life. After she raises her vampiric slave from his rotting grave, the two go on a reign of horror seldom equaled on the screen. This is the original uncut British release version containing additional footage, a different voice track and original Italian music score. An absolute must. S-H106 \$20.00

THE EMBALMER (1966) One of the most sought-after Italian horrors. A horrible fiend is loose under the canals of Venice, pulling down beautiful girls into the murky catacombs. He kills and embalms them, adding them to his grisly corpse collection. Recommended. S-H210 \$20.00

THE AWFUL DR. ORLOF (1962) Considered by many to be director Jesse Franco's best film. A mad doctor stalks the foggy back-streets in search of young girls whom he kidnaps and murders. A real sickie, but good. With Howard Vernon, Perla Crystal. S-H189 \$20.00



PEEPING TOM (1960) Psycho-type classic starring Karl Boehm as a murderer who films the death of his victims, and watches later for sexual jollies. Ahead of its time, it ruined the producer. With Anna Massey, Pamela Green. Color. HMVPEE030 \$29.95

BLOODSUCKING FREAKS (1978) Wild early Troma film features nude females tortured, human asses used as dartboards! Really sick! TRTV1208 \$20.00

FLESH GORDON (1972) Unrated Collector's Edition. Have fun with Flesh, Dale Arden, Emperor Wang and Flexi Jerkoff. Featuring porn queen Candy Samples as a hook-handed dyke! Watchout for the penisaurus! Stop-motion animation by Jim Danforth. HTVM1048 \$29.95

FREAKS (1932) Tod Browning's bizarre horror masterpiece features incredible cast of real-life freaks. This fascinating film that still shocks audiences today! With Wallace Ford, Leila Hyams, Olga Baclanova, Henry Victor, Roscoe Ates, Harry Earles. Not to be missed. MGM600843 \$20.00

FAIRY TALES An adult fairy tale featuring Linnea Quigley as the always nude princess and a bevy of naked babes (check out "Little Bo Peep") that would have the Brothers Grimm standing erect in their graves! CULT1005 \$20.00

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JULIE EGE

THE LAST OF THE GLAMOUR QUEENS

Interview by Niels Solberg

From obscurity in a small Norwegian fishing town to international movie stardom is the success story of the honey-blond curvacious Julie (Dzuli) Ege. She set herself a five year course of fame and won. Born in Sandnes, Norway in 1943, Julie left school when she was 15. (Note: Norway had been invaded by Germany in 40, the king was in exile and the country was run by a puppet government until the end the war.) She became a teenage fashion model and TV commercial actress in Oslo. She became one of nine finalists whose photos were printed in a national magazine to be judged by its readers as Miss Norway after a photographer who she had been modeling for, submitted her picture. She won the title and part of her prize was a trip to the United States, including New York and Miami Beach, where she was a contestant in the 62 Miss Universe pageant.

By 67 she was appearing in movies. "To be honest I was never really that proud of my performance in films, but I gave it my best and enjoyed the work very much. At an early age I was hooked on films and had a dream to become a movie star, like many teenagers. My career as a model got me started. The Norwegian film industry was very small in the mid 60s and still is. In between work and two early marriages, I was offered a small role in a comedy called *THE SKY AND THE OCEAN* (67), a typical low budget film made in Norway about a young sailor traveling abroad. I played a German masseuse speaking English. I was dubbed and somebody told me that Liv Ullmann did the voiceover. I moved to England in 67 and that's when things started to happen."

To improve her knowledge of English, she went to England to work as an au pair girl and studied at language school for a year. Julie was sharing a London apartment



with three other girls when she worked in the Stanley Baker movie *ROBBERY* (67). "First I did one day's work on a film called *ROBBERY*, but I can't remember much detail. Back then I lived a very hectic lifestyle working and learning English." She was also in the May, 67 European edition of *Penthouse* and was on the cover as "Miss Nudest Norway." "My big chance came in *ON HER MAJESTY'S SECRET SERVICE* (69) starring the new James Bond George Lazenby. As much filming as we did, you could hardly see me in the final print. It was a big disappointment at the time, but at least I was featured in the film publicity, including the album cover." She played one of the international glamour girls. "Somehow I was noticed and at the time Columbia Pictures and Hammer Films were looking for a new Raquel Welch to star in their upcoming epic *CREATURES*

THE WORLD FORGOT. Competing with over 900 contestants, I was chosen by Sir James Carreras, head of Hammer, as 'the sex symbol of the 70s.' I had just completed my first featured role in the British comedy *EVERY HOME SHOULD HAVE ONE* (70) with Marty Feldman, a lovely popular comedian who was incredibly fun to work with." She played a sexy Scandinavian au pair in the sex comedy from British Lion, which also featured Shelley Berman and Judy Cornwell. In one of the fantasy scenes, Feldman imagines himself as Dracula fighting the Frankenstein monster. In a segment that spoofs making a Bergman film, Julie has a brief nude scene on a beach. She also appeared in the Dec. 70 *Playboy* as one of the "Sex Stars Of The 70s."

"At that time, I had just given birth to my first child and was sick during the filming, and I knew *CREATURES* was going to be a tough work schedule as well. Still, *EVERY HOME* was a huge personal success

and the day after its opening, my photo was in newspapers all over England with a caption reading EVERY HOME SHOULD HAVE ONE. That did it and Hammer awarded me with a seven year contract with Columbia Pictures. I was told that I was the last actress to receive the old Hollywood publicity build-up and it brought me opportunities few other girls at that time were receiving." Headlines followed when French singer Sascha Distel picked her to guest star in Paris on his weekly TV show because "there aren't enough pretty French girls around." BBC television devoted their MONEY PROGRAMME to the financial statistics involved in making an international star of Julie.

By that time, she had been married and divorced twice. "I had been nothing but a tomboy who became Miss Norway, who became a farmer's wife. I was an urchin who couldn't take these wifely duties seriously." Her husbands were a Norwegian Army major (who was 12 years older than her) and her dentist (who was 15 years older).

Hammer produced CREATURES as a followup to their hits ONE MILLION YEARS B.C. (66) and WHEN DINOSAURS RULED THE EARTH, (which starred Victoria Vetri, (70). Michael Carreras was the producer and screenwriter and Don Chaffey directed. Julie was top billed as Nala, the chief's daughter, with a cast of unknowns. "Filming CREATURES took place in South Africa (the Namib Desert) and Peter Sellers could not believe I would give up working with him in order to do CREATURES. I did not care, I thought this film was going to be a great adventure for me. Although



On THE TONIGHT SHOW



Recording a John Lennon song

Hammer Films had left out the dinosaurs, I felt they were going to groom me to become the success Raquel Welch had been in ONE MILLION YEARS B.C. Instead, I was deglamourized for a more naturalistic look with mud smeared on my body and an old unflattering fur bikini. Yes, they made me look prehistoric all right, and I was not too happy about it. So much for that old glamour treatment.

The camera man had a disliking for me and left me out of camera view in many important scenes. To my great relief, Hammer executives, after going through the rushes, were not too happy about it and cabled a telegram saying to focus on me as much as the script would allow. As a young mother, I had to take care of myself instead of socializing every night. The cameraman, obviously, at first, thought I was a snob, since I did not party that much, but we later became good friends. Africa was hot and humid and filming was sometimes tedious. I had a feeling the film would turn out a little strange and it did."

"During the film's publicity tour I was traveling all over the world. While in America, I enjoyed appearing on the Johnny Carson TONIGHT SHOW and some other talk shows. It was a dream

come true to travel like that. I think my refusal to go along with the long line of suggestive proposals from Hollywood producers prevented me from pulling a larger deal with the American film industry. For some reason, it did not matter that much to me, I felt more at home in England and preferred to be close to my family." In 71, during all the publicity she recorded a single for CBS, "Love" (written by John Lennon) b/w "One Of My Weakest Moments." Her



boyfriend at the time was Tony Blackwell, a producer and recording manager at Apple Records. "God knows why they wanted me to do these recordings. I can't sing." The sleeve contains a pin-up photo of Julie.

Despite the all around failure of CREATURES, Julie spent the next five years appearing in a dozen more British films, several in Norway and one in Holland. "I went on to star with many great actors including Leslie Phillips, Frankie Howerd, Peter Cushing, Donald Pleasence, Vincent Price, Jack Palance and Diana Dors, to mention a few. Most of my roles were in comedies." In THE MAGNIFICENT SEVEN DEADLY SINS (71), she stars in the Gluttony segment with Leslie Phillips. RENTADICK (72) was Monty Python's John Cleese and Graham Chapman's first film script. "It's about a private spy who tries to find out about this new nerve gas my husband had developed. No huge success, but the producer Ned Sherrin wanted me in it. I had already done UP POMPEII (71), as Voluptua, a Roman lady who is plotting with her husband to assassinate the Emperor Nero, THE ALF GARNETT SAGA (72), as Warren Mitchell's dream woman, and EVERY HOME SHOULD HAVE ONE for him. Another film in those early years was GO FOR A TAKE (72), for Rank Films, which featured Reg Varney, who once saved Hammer films from bankruptcy with ON THE BUSES. This time he played a runaway from the mob who ends up taking refuge in a film studio and playing a stunt man. I played a film diva making a vampire film with Dennis Price as the aging Count. NOT NOW DARLING (72) was more of a challenge for me, acting wise and was tremendous fun being the mistress of Sir Leslie Phillips. It was a typical saucy British farce with Barbara Windsor and Joan Sims. It was filmed in just two weeks using a new, early type of video recording for the cinema." Julie has a nude scene (taking and getting out of a bath).

"My command of the English language was insufficient and prevented me having demanding dialogue. As far as my talent was concerned, I felt limited as the

years went by. I was destined to play in comedies and later the horror genre. CRAZE (73) with Jack Palance was a strange experience as Jack was as sinister in real life as he was in the film. He played this character who worshipped and offered sacrifices to an African god named Chuku. We meet in a bar and I end up violently beaten up and put in an oven, just because I did not want to dance for old Chuku. As many times as he (Palance) invited me out for a drink, I always gracefully declined. That man gave me an

eerie feeling. I also had a small role in the science fiction comedy THE LAST DAYS OF MAN ON EARTH (73), as a barmaid."

"My next project for Hammer Films was THE LEGEND OF THE SEVEN GOLDEN VAMPIRES (74), a joint production with the Shaw Brothers in Hong Kong. The film was to be the first kung fu vampire film and it became my one and only. Roy Ward Baker, our director was temperamental, but wonderful to work with. Hammer had arrived in Hong Kong believing they would have the use of ten large sound stages at the Shaw studios in Kowloon. In reality, the studio comprised of numerous unsound-proofed Nissen sheds. Baker was not too happy with Shaw's decision to shoot in Panavision, but this was just the first of many problems to plague the production. Still, the opportunity to act with Peter Cushing was very exciting. A gentleman to his fingertips and always so polite and concerned of my well being. He was very interested in local culture and went constantly on expeditions. A rumor was going around that he would still deck the dinner table for two even though his devoted wife had passed away years before. Peter usually stayed in his room in the evenings when the crew and actors enjoyed the city life. The whole British film team was plagued with food poisoning during our weeks

there. Filming was sometimes slow and I recall I was a bit upset when I had to stay against a wall, helpless, during every fight scene. Ward declined my suggestion to give some of the zombies a punch in the nose. I became a vampire at the end of the film and was impaled on a bamboo stick, Oriental style. The film looks surprisingly scary, years later."



UP POMPEII

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>67 THE SKY AND THE OCEAN (Nor)
THE ROBBERY</p> <p>69 ON HER MAJESTYS SECRET SERVICE
(MGM)</p> <p>70 THINK DIRTY (Col./TriStar) EVERY HOME
SHOULD HAVE ONE</p> <p>71 CREATURES THE WORLD FORGOT (RCA)
UP POMPEII (VCI)
THE MAGNIFICENT SEVEN DEADLY SINS</p> <p>72 RENTADICK
THE ALF GARNETT SAGA
NOT NOW DARLING
GO FOR A TAKE
THE FREAKMAKER (Vidcrest)/MUTATIONS</p> | <p>73 THE LEGEND OF THE SEVEN GOLDEN
VAMPIRES (Genesis)/DRACULA AND THE
SEVEN GOLDEN VAMPIRES
THE FINAL PROGRAMME (Thorn EMI)/
LAST DAYS OF MAN ON EARTH
KANARIFUGLEN (Nor)
CRAZE (Paragon)</p> <p>74 PERCYS PROGRESS
THE AMOROUS MILKMAN
BORTREIST PA UBSTEMPT TID (Nor)
DEN SISTE FLEKSNES (Nor)</p> <p>76 SHERLOCK JONES (Neth)</p> <p>86 FENGSLDND E DAGER FOR CHRISTINA
BERG (Nor)</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

"PERCY'S PROGRESS (74) teamed me with another favorite, Vincent Price. Once can always feel the presence of a great actor and he took his role very seriously even if the film was absurd. Percy is the only surviving male that is still potent after a gas spill leaves the male population impotent. I played Vincent's private secretary and pretty much came in and out of doors. My next project is my weakest film, THE AMOROUS MILKMAN (74), which I personally detest due to its tacky finished look. It was great working with Diana Dors. We did not share any scenes but we met at the studio canteen every day. Once a sex symbol herself, she claimed to have said on a British talk show that she was my aunt. A great lady that everybody misses. As for the film, I played a mobster's girlfriend who the poor milkman gets romantically involved with. He's nearly beaten to death. The funny thing is that I tried to forget the film and, would you believe it, 15 years later, a patient in a hospital where I work gave it to me as a gift on video. It certainly made my day."

"As time went by, it became increasingly difficult to read the film scripts that were offered to me. MUTATIONS (74) starring Donald Pleasence certainly had an obscure plot. A local freak show gets supplied with new freaks as Pleasence, a college professor, experiments in mutating humans and plants and gets some horrific results. Donald humorously asked me what a nice girl from Norway was doing in this business. We had a good time. Michael Dunn, the short actor, became a good friend. I have the fondest memories of him. All the side show artists were

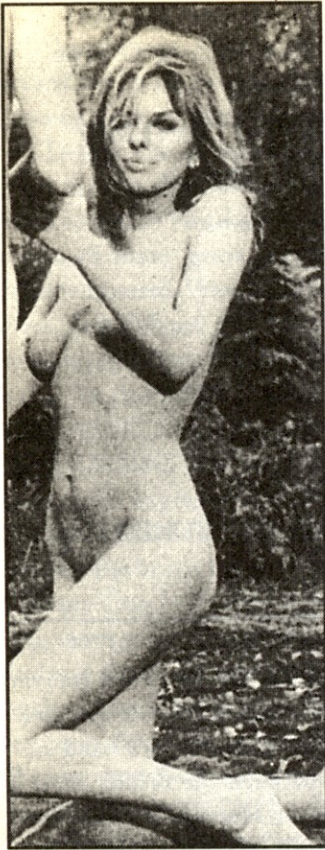
very sympathetic people. I did five films in 74 and MUTATIONS was one of them, my so called scream queen film." Julie has a brief bathtub scene but her nude operating scene was done by a stand in.



Promoting THE LEGEND OF THE SEVEN GOLDEN VAMPIRES

"In-between the British films I did a couple of Norwegian crime films and comedies." In KANARIFUGLEN ("The Canary"), she's a flight attendant who has an affair with a married man attending a seminar on the Canary Islands. In BORTREIST PA UBSTEMPT TID ("Gone For An Uncertain Time") she's killed by her husband and her body is hidden in the freezer. DEN SISTE FLEKSNES ("The Last Mr. Fleksnes") stars Rolv Wesenlund as a popular "fat nerd" character. Julie plays herself as a judge on a panel.

"As I got older I felt the need for a change. I was not an educated actress and I felt my talent needed development. I could not go on playing decorative and helpless characters for the rest of my life. When legitimate stage work was offered from one of the regional theatres in Norway, I greeted the opportunity. I ended my two year theatre career as Columbia in an Oslo production of THE ROCKY HORROR PICTURE SHOW." She sang "Time Warp" on the Norwegian cast LP. "My last starring film role was in a Dutch comedy, SHERLOCK JONES (76), as a spy working on a bank robbery. They dubbed me in that one." The movie starred popular Dutch comedian Piet Bambergen and a dog as the Sherlock character. The next year she recorded a 2nd single, "Touch Me" b/w "Stop It I Like It" (Sonet), which had a European disco sound. Besides some TV appearances, her only 80s role (a small



one) was in a social drama, FENGSELDNDE DAGER FOR CHRISTINA BERG ("Days In Prison For Christina Berg") (86).

"As I matured and my kids were growing up, I felt the need for a stable lifestyle. For nearly 15 years I had appeared in over 20 films and five theatre productions, taking care of my modeling career and most important, my children. It was sometimes a 24 hour work day, but a wonderful era with some great moments. I knew the time was ripe for a natural change. So I moved back to Norway, went to school and finished high school and pre-nursing. I love my new life and career. My family means very much to

me and Norway offers a pace of life that suits me perfectly. As for my film career, I had fun while it lasted and I met some wonderful people, many of whom have sadly passed away. My film career could have taken a different route if I had gone along with the Peter Sellers film project. I was also considered to be Steve McQueen's acting partner in the early 70s. A meeting was set, but I was too tall compared to his diminutive height. I was also considered to play in several other films, such as DR. JEKYLL AND SISTER HYDE and SALON KITTY."

Today Julie lives in Hokksund, Norway, where she continues studying to become a nurse. Her daughters Ella and Joanna are pursuing careers outside of the acting business. Julie Ege is still well known in Norway. She's appeared on

talk shows and there have even been recent film festivals devoted to her. In America, she appeared twice (old photos) in issues of Celebrity Sleuth and once in Celebrity Skin. "It came as a surprise to me that nearly all my films have become cult items. Little did I know that 25 years later, when I thought they would all be forgotten, they would be back to haunt me. (Some are) even more popular than they were at their original release. At a recent film festival in Oslo in my honor, all these people attended. That to me is unbelievable. Niels Solberg and Kjetil Rolness contacted me and said they wanted to make a book about my film career. At first I thought it was a prank, but they were serious and would not give up, so I finally gave in. I have received fan mail from all over the world, usually when one of my films is shown on television. Most of them were never released in Norway, so the press was surprised when the film festival was arranged. Even the Norwegian Broadcasting System made a half hour program about it, on prime time, Friday evening. My years at Hammer Films and Columbia Pictures were great experiences. We all wanted to be so glamorous that we wouldn't go to the grocery shop without false eyelashes. I still feel my films were offbeat with the exception of a few. When asked which are my favorites, it has to be EVERY HOME SHOULD HAVE ONE, UP POMPEII and THE LEGEND OF THE SEVEN GOLDEN VAMPIRES."

PV

Julie Ege-festival

Hun var vår største sexbombe på det internasjonale filmfestivalen: Nå be-æres Julie Ege (51) med en kort, men intens filmfestival på Rockefeller i Oslo 23. oktober.

Programleder er cineasten Niels Petter Solberg, til daglig instruktør ved Norsk Revyfabrik Senter. Juryen har valgt Julie Ege-filmer som «Percys potens» fra 1974, «Den sex-glade melkemannen» (1976), «Himmel og hav» (1967) og/eller «The Creatures The World Forgot».

Julie Ege medvirket i et par dusin filmer i løpet av sin drøyt 20-årige filmkarriere.

— Jeg havnet ut i det uten ballast. Jeg kunne ingenting, hadde ingen tyngde. Men jeg tror jeg trakk meg ut av det uten å dumme meg for mye ut, har hun tidligere sagt til VG om dette.



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House of Clocks 1989 Lucio Fulci - thugs kill the people in a house full of clocks - when they die the clocks turn backward causing the dead to rise for gory revenge - letterboxed
Lucky the Inscrutable 1967 Jess Franco - Secret Agent Lucky tries to stop a scientist in this comic book style spy spoof

Flesh and Blood: The Hammer Heritage of Horror documentary on Hammer Films hosted by Peter Cushing (who died shortly after) and Christopher Lee

Demonia 1990 Lucio Fulci's gorefest includes body ripped in half, eye popping, tongue nailing, baby burned alive - letterboxed

Lizard in a Woman's Skin 1971 Lucio Fulci - contains the notorious whining dogs with their stomachs cut open scene missing from most prints that landed Fulci in court
Vampyros Lesbos 1970 Jess Franco - young women are enticed to go to a castle by a beautiful female vampire who commits vampiric lesbian acts on them - composite print contains scene missing from new German release - subtitled - letterboxed

Long Live the New Flesh: The Films of David Cronenberg 1986 Documentary
Way Out - 1961 lost twisted sister show to the Twilight Zone, not broadcast since 1961 - we have exclusive rights to these titles

vol. 1: William & Mary / Croaker / Dissolve to Black
vol. 2: Death Wish / I Heard You Calling Me
David Lynch: Don't Look At Me - Documentary and interview from France in English

Bus Stop: I Kiss Your Shadow a man is haunted by the living shadow of his dead wife - written by Robert Bloch
Hunchback of the Morgue 1972 Paul Naschy plays a hunchback who supplies corpses to a doctor who creates a mutant - during one scene Naschy is attacked by starving rats which he proceeds to set on fire for real - longer than the cut Rue Morgue Massacre version - letterboxed

Bare Breasted Countess aka Jaccula 1973 Jess Franco Lina Romay - xxx version in English - a countess sucks blood as well as other things - this letterboxed print was compiled from 3 alternate prints making this the longest in existence - letterboxed

The Boogens 1982 tentacle monster in abandoned cave
Nightmare Concert 1990 one of Lucio Fulci's goriest with both endings. Lucio plays himself, a director who can't get away from death and gore, longer than Italian print and all the versions under the title A Cat in the Brain offered by others
Frankenstein the True Story 1973 \$30.00 - on 2 tapes featuring a monster that continues decaying emotionally and physically. It is given a mate which the monster proceeds to pull her head off - includes decapitation scene

Dracula Exotica 1979 XXX interpretation of Dracula - a girl kills herself after having sex with Dracula, who feeling remorseful does the same - Dracula is revived in the present but is forced from his castle - he comes to America

Dr. Jekyll et Les Femmes 1981 uncut in English by Walerian (the Beast) Borowczyk - Dr Jekyll's engagement party is interrupted by a series of murders done by Mr Hyde - with Udo Kier - Howard Vernon

Cat o' Nine Tails 1971 uncut version of Dario Argento's film - not the cut Bingo video version - a blind man joins a newsman to track a murderer - they discover 9 clues and nine suspects

Erotic Nights of the Living Dead 1979 uncut xxx 16mm print is longer than the French or Italian video versions offered by most others - Joe D'Amato - subtitled by Video Vortex - gory, rotting flesh eating zombies, cannibalism, nudity, Laura Gemser

Things 1989 a mad doctor impregnates an infertile woman which causes spider like creatures to rip out of her stomach and try to eat the remaining cast members - lots of slime & gore - with porn star Amber Lynn, really goofy dialog - we have exclusive rights to this title

Five Fingers of Death 1970 - cool Shaw Bros film was the first big Kung Fu hit of the 70's

Execution 1995 uncut British version - thieves get their hands and feet sawed off, a man gets shot in mouth and his mouth keeps twitching

Werewolf and the Yeti 1975 uncut - Paul Naschy goes in search of the yeti - he comes across 2 female vampires who eat his guide and bite him causing him to revert into a werewolf - culminating in a fight between the werewolf & the yeti - this version contains all the cannibalism, nudity & torture cut from all other versions

Daughter of Darkness 2 - letterboxed - subtitled - girl is abducted raped and held for ransom - gives herself an abortion and gets gory revenge - cool - uncut version

A Cold Nights Death 1973 atmospheric, one of the best tv movies ever. Something is killing everyone at an Arctic research station

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EURO

FAUST (Kino, 94) D/S Jan Svankmajer, P Jaromir Kallista

Faust (Peter Cepak) is led to a theatre by a map, meets many various sized angel and devil marionettes and signs (in blood) his soul over to Mephisto while a jester servant runs around talking in rhyme. The story is old and familiar but this brilliant, eye popping version jumps back and forth from a play to a marionette show to the "normal" world. The surreal claymation scenes are excellent and whenever the main larger than lifesize demon marionette makes an entrance, it's large head rolls like it was made (in English) in Prague. The Svankmajer also made ALICE (88).

BLACK CANDLES (Redemption, 81) D/S "Joseph Braunstein"/Jose Larraz

(Spain) (LOS RITOS SEXUALES DEL DIABLO) After a wealthy lawyer dies during sex (his image was stuck with a pin), his sister (Vanessa Hidalgo) and her professor boyfriend go to the remote (British) home of his (voyeur witch) widow. This is a minimal plot soft core sex movie with drugged female victims, lesbian scenes, a demonic sacrifice that becomes an orgy and lots of nudity. Characters also talk a lot and have sex nightmares. The witch aunt (Helga Line from earlier Euro horrors like NIGHTMARE CASTLE and WHEN THE SCREAMING STOPS) looks great with or without her clothes. Later Larraz horror movies (REST IN PIECES, SAVAGE LUST) have less sex and he now specializes in comedies.

EVIL ED (APix, 95) D/S/cine Anders Jacobsson, P/S/FX Goram Steveman, S Christer Ohlsson

(THE CENSOR) A mild mannered editor (Johan Rudebeck) is sent to a producers house to to cut one of the LOOSE LIMBS gore movies. He hallucinates (the producer becomes a demon, the long haired movie killer comes to life...), has nightmares and eventually kills people. He's put in a mental hospital, kills some more and battles a SWAT team. I'm glad Sweden's strict censorship of film violence is loosening up and I appreciate that it took 3 1/2 years to make this first of its kind feature (in Stockholm), but I didn't like it much. It's got lots of blood and gore and is supposed to be funny. American actors (including Bill Mosely from TEXAS CHAINSAW 2) dubbed in the English dialog.

THE COLD LIGHT OF DAY (Polygram, 95) D Rudolph Van Der Berg, S Doug Magee, P Chris Brouwer, Haig Balien

In an unnamed Eastern European country (it was filmed in The Czech Republic) still being mismanaged by former Communists, the wrong guy confesses to murdering some children. A police inspector (Richard E. Grant), determined to find the real culprit, quits his job, rents an old gas station, hires (and falls for) a poor woman (Lynsey Baxter) and wrecklessly uses her little girl (Perdita Weeks) as bait. This well made, serious movie (based on a German novel) has one of the most disturbing pedophile characters ever. Everyone has English accents.

RON ASHETON

FROSTBITER (Troma, 91) P/D/S/Cin./edit Tom Chaney, P David Thiry

(WRATH OF THE WENDIGO) A drunken tough guy hunter (Asheton) shoots an old man, unleashing a giant animated minotaur style reindeer skeleton man demon (pretty cool) on an island. Other hunters in a cabin die then return and a mainland woman (Lori Baker) becomes the new "chosen one." The often dumb, but fun very low budget EVIL DEAD inspired movie was shot on weekends in Tecumseh, Michigan, from 87 to 91 and debuted on Cinemax in 95. Music and songs are by Elvis Hitler, The 3-D Invisibles, Johnny "Bee" Badanjek (from the Detroit Wheels), Asheton and others. Other Detroit area people I've met (Richard Jacobson and Frank Uhle) also have credits and even fellow Stooge, brother Scott Asheton is an extra. Ron (who also appears as an animated doll) also had small roles in THE CARRIER (87) and HELLMASTER (PV #14) and someday will have as many movie credits as Iggy.



From FAUST

LEGION OF THE NIGHT (Cine Qua Non, 95) P/D/S Matt Jaissle

Russell (Asheton) and a professor (Bill Hinzman, pretty bad in a bit part) create out of control cyber zombie ninja killers (that use shot guns) for some drug dealer gangsters. The professor's son (Tim Lovelace) shows up to avenge his dad's murder. Asheton (also an associate producer) somehow survives an intense hail of bullets, drinks, smokes, swears a lot, cries and is punched out. It's all pretty damn senseless, characters talk too much in a lab and the picture is often too dark. Chaney (see above) was the cinematographer and Threat Theatre's Todd Tjersland was executive producer. Jaissle also made BACK FROM HELL (PV #19). Asheton, and Lovelace also were in (the much better) MOSQUITO (PV #21). (Kashmir, Box 568, Olympia, WA 98507)

PRETENTIOUS

DESTINY TURNS ON THE RADIO (HBO, 95) D Jack Baran, S Robert Ramsey, Matthew Stone, P Gloria Zimmerman

An escaped con (Dylan McDermott) returns to the Marilyn theme motel owned by his brother (James Legros, who relates a flashback) looking for the money from a bank robbery. They talk a lot and Nancy Travis sings in a Vegas club. Johnny Destiny (Quentin Tarantino) emerges from the pool and emits some electric zaps. With Tracy Walter as the grizzled father, Richard Edson and Bobcat Goldthwait as cops, James Belushi as a casino owner, Alan Garfield and Sarah Trigger. The best part of the slow moving, pointless movie is Louis Prima on the soundtrack.

AMERICAN STRAYS (APix, 95) D/S Michael Covert, P Rod Dean, Kirk Hassig, Doug Textor

In yet another pointless Tarantino influenced misfire that meanders from scene to unrelated scene, long haired John Savage is a door to door vacuum

cleaner salesman who kills people. Other on the edge characters pass through the desert. Luke Perry remembers his suicide attempt, pukes, is beaten (by Sam Jones) and is pissed on. Eric Roberts drives and argues with his wife. Two hoods have a cop in their trunk. Two black guys drive and discuss various things. It all gets sillier (with comic music) and ends in a silent slo mo shoot out. Jennifer Tilly is top billed and the cast includes James Russo, Carol Kane, Brion James, Robert Fields, and (the late) Luana Anders.

50s

BLONDE IN BONDAGE (Sinister, 57) D Robert Brandt, S Peter Bourne, P Tom Yunger

Larry (Mark Miller), a NYC reporter, is sent to Stockholm to investigate "Swedish morals." Every woman he meets seems to come on to him (two street hookers even fight over him) but he ends up trying to save Mona (Anita Thallaug), a sad bitter stripper kept strung out with morphine shots by her sinister manager/dealer Max. Max (who drives a Citroen) even makes her perform in a sideshow atmosphere tent show out of town. Hero Larry is beaten and left on railroad tracks to die but local women always help him out. Mona never actually strips on stage and her nude swim scene seems cut and or obscured by darkness. The jazzy music includes a theme song called "Shock Around The Clock." It's a rare DCA release (filmed on location, in English) but the sound on the print is pretty dodgy. Brandt later worked on Joe Sarno's *INGA*.

THE FAST AND THE FURIOUS (SW, 54) D/star John Ireland, D Edwards Sampson, S Jerome Down, Jean Howell, P Roger Corman

A truck driver (Ireland) wanted for murder attempts to take a race car driver (Dorothy Malone) and her Jaguar across the Mexican border at gun point, but gets stuck pretending he's a pro driver during a border race. The story (by Roger Corman) is simple and lots of scenes use rear projection. Malone is the most impressive acting wise and it's fun to see future AIP regulars like Bruno VeSota, Iris Adrian, Jonathan Haze and Snub Pollard. Jazz music is by the Chet Baker Quartet. Floyd (father of David) Crosby was the cinematographer. Corman's 3rd screen credit (he started directing the next year), it was the first release from ARC (later AIP). Thank Johnny Legend for presenting the rare video release - but one reel is shown twice (!).

ITALY

CEMETERY MAN (20th Century, 93) P/D Michelle Soavi, P/S Gianni Romoli, P Tilde Corsi

(*DELAMORTE DELAMORTE*) By far the best yet by the director of *THE CHURCH* and *DEVIL'S DAUGHTER*, this copies bits from *EVIL DEAD 3*, *RETURN OF THE LIVING DEAD 3*, Peter Jackson movies, Hong Kong ghost movies, even *PSYCHOMANIA* (!), but still manages to be clever, funny, touching and shocking. Delamorte (Rupert Everett), the watchman at a cemetery where the dead returning is routine, and his big dumb mute assistant Gnaghi (Francois Hadji-Lazaro, also in *THE LOST CHILDREN*) both become involved with living dead women. Three women named Laura are all played by Anna Falchi Falci (from Finland). Her cemetery sex scene on a tombstone is one of the movie's highlights. With grave POV shots (the cinematography is excellent). It was based on stories by the

creator of Dylan Dog comix. Also available on laser disc.

THE BLOODSTAINED SHADOW (Redemption, 78) D/S Antonio Bido, S Marisa Andalo, Domenico Malon, P Teodoro Agrimi

(Italy) (*SOLAMENTE NERO*) In this fairly tame Argento style movie, Stefano (Lino Capolicchio), a young professor (who has spells) returns to his island home (near Venice) and murders occur. We see black gloved hands and POV stalking shots as various local characters (including a gay Count, a medium and a crippled woman) are stabbed, burned... Meanwhile Stefano falls for an interior decorator (Stefania Casini) and his priest brother (Craig Hill), who was hated by all the victims, receives threatening notes and hallucinates. The dubbed, letterboxed print (as usual for Redemption releases) is excellent.

70s SEX

THE BLACK BUNCH (SW, 73) D Henning Schellerup, S Chester Carlfi, P Daniel Cady

Four uninhibited black native beauties (who survived a village massacre by mercenaries) lead an expedition into the jungle. They speak American English (thanks to "missionaries") and wear only wraparound skirts (plus false eyelashes and lipstick). They dance naked by campfires and seduce safari members, including the two modern American black guys (who had beaten up racists in a bar) and even the big German Otto (who soon changes his racist ways). One of the lucky brothers plays a haunting harmonica solo while his new love dances. The token blonde (in pigtails) has a long bathing scene and sex in a tent while everybody else does it on the grass. This softcore sexploit/ blaxxploitation feature delivers with lots of nudity and women-on-top sex. Framing scenes in an office star Michael Pataki (later on *THE AMAZING SPIDERMAN* show). Busy producer Cady also backed *BLACK ALLEY CATS* (72) and *BLACK STARLET* (74). His *SWEET JESUS PREACHER MAN* (73) and *BLACK SAMPSON* (73) were released by MGM and Warners!



Anna Falchi in *CEMETERY MAN*

POOR CECILY (Threat, 73) P/D F. C. Perl, S Cedric Malone

An upper class 18th century British girl (Angela Field, who narrates) becomes a ward at a French castle. After several lesbian scenes with Lady Hamilton (they wear white wigs), she's forced to serve ale at orgies at the nearby castle of a Countess, then is arrested. In a dungeon where suspected witches are tortured, she's put in an iron maiden, whipped and raped on the rack. Back with the countess, she has to join in orgies for 6 months and decides she's "enjoying a life of total debauchery." The (soft core) sex scenes are hot but many viewers would be horrified by the surprisingly graphic and believable looking torture chamber scenes. With Sandy Dempsey and Lacy Stewart (also both in hard X features) and the impossible to miss Uschi Digart (bound on a rack). Characters (Brit and French) have bad English accents. Period scene stock footage helps give this very low budget movie (based on some *STORY OF O* type book) an impressive look. About a minute of the tape (during the main orgy) is defective.

DEVIL'S ECSTASY (JFTHOI, 74) D Brandon G. Carter, P Richard Nelson, Roger Keath

This one's a hard core sex movie about a young woman who discovers (thanks to her lawyer's flashback) that her mother went insane, her aunt is a witch and she has a secret twin. She has sex scene collage nightmares and becomes a sexual captive of her aunt but her boyfriend (Ric Lutz, I think) and adoring older professor both show up to look for her, have sex scenes

then die. Many of the sex scenes are horribly done with inserts and closeups. The only interesting thing about this ugly, mediocre porno feature is a dancing ghoul sequence copied directly from CARNIVAL OF SOULS!

WESTERN ODDITIES

RUN HOME SLOW (JFTHOI, 65) P/D Tim Sullivan, S Donald Cerveris

After their criminal father is lynched, the Hagens find a treasure but wander, starving in the desert. The hate filled leader Nell (Mercedes McCambridge at her most outrageous) says "Son Of A Bitch!, Jackass Damn fool!, Hellnation!..". Linda Gaye Scott (also in PSYCH-OUT) is the giggling idiot bride (with hair like "a mess of long yellow worms crawling out of her skull" and a "puke pink parasol") of cousin Rip (Allen Richards, who spends most of the movie laid up). Then there's the cartoonish idiot hunchback Kirby (Gary Kent) who has to kill the mule for dinner. The (very rare) theatre of the absurd western has one scene that could have been in a Bunuel film, but it's too long and often too dark to see. The selling point for many will be the fact that Frank Zappa composed and conducted the instrumental score (his first after WORLD'S GREATEST SINNER!). The fast paced theme is obviously Zappa's work (it sounds almost like a track from Uncle Meat). From Emerson Films (CREATION OF THE HUMANOID, MANOS, THE HANDS OF FATE, MONSTROSITY...). John "Bud" Cardos was production manager and has a small role. Sullivan had been a dialog coach for DON'T KNOCK THE TWIST and KISSIN COUSINS.

THE VIOLENT ONES (Spotlite, 67) D/star Fernando Lamas, S Doug Wilson, Charles Davis, P Robert W. Stabler

In New Mexico, after his daughter who was raped, dies, the father gathers a lynch mob to kill the 3 nameless gringo strangers under suspicion in the jail. They are a burly guy from Cleveland (Aldo Ray), a possibly psycho Nam vet (Tommy Sands, in his last movie) and an insulting big mouth (young David Carradine) who sings. Sheriff Manuel Vega (Lamas) tries to save them but they escape, leading to a desert car then horse chase, characters chained together and many verbal and fist fights until we finally discover who the killer is. The modern western (made in California), also features Lisa Gaye as a nurse. Parts are in Spanish. Lamas, from Buenos Aires, also directed the more obscure THE SCAVENGERS (58) and THE MAGIC MOUNTAIN (61).

RECENT

TROMEO AND JULIET (Troma, 96) P/D/S Lloyd Kaufman, S James Gunn, P Michael Herz

It's very crude, violent, stupid and tasteless... but this is probably the best in-house Troma movie so far (at least they used a good foolproof story). Juliet (Jane Jensen) is a Manhattan incest victim who spends time in bed with her nurse (Debbie Rochon) while Romeo (Will Keenan) jacks off to a CD ROM. Flashbacks reveal that their fathers were former sex movie producer partners. A nightmare features a monster head penis, the leads fuck in a glass cage and a nipple is pierced (in close up). It's mostly cartoonish (and sometimes actually funny), but some scenes are surprisingly stark and brutal. Lemmy (seen briefly) speaks the intros and parts of Motorhead's Sacrifice is heard. Troma posters, videos and characters are predictably all over the place. Good timing with the release by the way.

WEREWOLF (APix, 95) P/D/S/act Tony Zarindast, S Brad Hornbacher

(ARIZONA WEREWOLF) A skeleton is discovered in the desert and archaeologist Richard Lynch explains (in great detail) that it was a

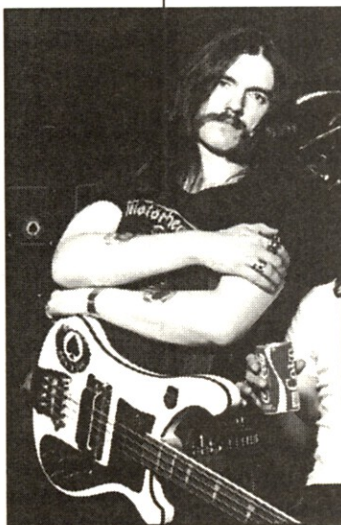
shapeshifter. For some unexplained reason, his hot headed partner (top billed George Rivero), sneaks around giving injections to people, then follows them as they become werewolves. The long haired Indian werewolf and the Hispanic museum guard werewolf are killed before they cause much damage but the writer werewolf (Frank Cavalli) kills some people. It's all very slow moving (including the somber music) and senseless and some of the acting is terrible, but when the guard werewolf (the director himself) is driving a car, it's pretty damn funny. Also with Adrianna Miles and Joe Estevez, who is looking stranger every year. Filmed in Flagstaff, AZ. The video box has a shapeshifting 3D cover.

DRAGON FURY (Monarch, 95) P/D/S/act David Heavener

Mason (Robert Chapin), a long haired blonde swordfighting kickboxer from the post quake L.A. of the future and his very short but sexy Oriental girlfriend Regina (Chona M. Jason) go back in time to 1999 to obtain the cure for an AIDS like plague. A white faced warlord (Richard Lynch) is mostly seen in the many flashbacks (flash forwards actually) and nightmares (often in b/w). T. J. Storm is a cool looking (black) future warrior who battles street gangs and Deborah Stambler is a doctor who helps the good guys. In an odd comedy scene, a topless Regina materializes in the bed of some newlyweds (Judy Landers and director Heavener). Jason (also in BIG BUST CASTING CALL) also takes it all off for the featured sex scene. With a decapitation and a very unconvincing flaming villain scene.

BLAZING FORCE (95) P/D Mark J. Gordon, S/act Ron Ford, S Doug Miller, P Blaine R. Mitchell

L.A. cop Richard Blaze (Tyronne Wade) seeks revenge after his partner and wife are killed by the taunting long haired Grecko (Paul Logan). The supernatural Grecko can disappear at will and kill with his touch, but when cornered, he runs away (!?). Martial arts master Yang (My Tran) trains Blaze (who has flashbacks and nightmares) so he can obtain three parts of a magical amulet. Much of this overlong (at 95 mins.) movie is bare knuckle fighting, training and some kickboxing. It leads up to the big fight between two muscular guys with super powers and all they do is punch each other. Much of the L.A. area location work is excellent though. Several character parts are played by screenwriter Ford. Wade, who has an Aussie accent also was the fight scene co-ordinator. It's from Wildcat Ent., 4872 Topanga Canyon Blvd. #346, Woodbine Hills, CA 91364.



Lemmy narrates TROMEO AND JULIET

SAMURAI VAMPIRE BIKERS FROM HELL (No Mercy Pro., 96) P/D/S/star Scott Shaw, S/act Kenneth H. Kim, P Frank Park

Alexander Hell (Shaw), teams with Sir Katana (Kim) for kickboxing and sword fighting. Octavia (Selina Jayne) is sent to bring back some bikers (who are "1000 years beyond sex") and a creepy looking vampire hunter named McGavin drinks and cries about his term in Nam when not driving in stakes. Most of these characters are "vampires from Hell," by the way and are being manipulated by a balding businessman (also a vampire). Some scenes take place in a huge impressive cemetery and L.A.'s tiny Chinatown, and the (video) footage is often altered with solarization, fast edits and slow motion. The music is heavy metal and many of the characters are Asian. The last words of this silly, overlong amateur feature are "It's finally over" and "Bout time man."

PSYCHO SISTERS (E. I., 95) P/D/S Pete Jacelone, P/D Gary Whitson, Sal Longo

W.A.V.E. Productions has been making zero production value movies in New Jersey since the late 80s (originally offering to film your horror scripts for money). In this effort, two sisters (Christine Taylor and Pamela Sutch) are

released from a mental hospital five years after witnessing their other sister's brutal rape and murder (while heavy metal music by local bands plays). They begin killing every guy around (while smiling and laughing) and soon have shelves full of penises in jars. The female stars are both pretty and very enthusiastic. In an early scene, they spend a long time running around outdoors in their underwear while their hands are bound behind them. An on screen doctor claims it's all true. If you believe that, you'll want OPERATION DOLL SQUAD (also with Taylor) and ZOMBIE HOLOCAUST (also with Sutch) too.

DOCS

NIGHT OF THE LIVING DEAD - 25th ANNIVERSARY DOCUMENTARY (Tempe, 93) D/S/edit Thomas Brown, P/edit/cine. J. R. Bookwalter

George Romero, Karl Hardman (the producer and the dad in the movie) and Russell Streiner (he played Johnny) sit around and explain how 20 investors helped back their maverick low budget Pittsburgh movie, while many NOTLD scenes are cut in. Director fans (including Wes Craven, John Landis and Fred Olen Ray) remember when they first saw NOTLD and how it affected them. Sam Raimi says he first saw it on a bill with FREAKS and it made him want to make EVIL DEAD. Tobe Hooper says it made him decide to make TEXAS CHAINSAW MASSACRE. Other behind the scenes people discuss the makeup, FX, music and sound and some 90s kids give their impressions too. Many color behind the scenes shots are also shown. At 90 mins., this is almost as long as the movie it celebrates.

SEX AND THE SILVER SCREEN (95) P/D/S Frank Martin, P Rudy Poe

Many unseen name stars (including James Coburn, Lloyd Bridges, Harrison Ford and Traci Lords) read quotes from others (just like in recent PBS history series) for this complex, sometimes unfocused but amazing to see series. This chapter (the last) deals briefly with early 60s nudie movies (NAKED AS NATURE INTENDED, Meyer's INTIMATE DIARY OF ARTIST MODELS...) and includes the many changes in what was allowed in mainstream and foreign features in the following decades. Controversial (sometimes once banned or X rated) scenes are shown from THE PAWNBROKER, BLOW - UP, I, A WOMAN, WOMEN IN LOVE, THE FOX, ZABRISKIE POINT, MIDNIGHT COWBOY, EASY RIDER, CLOCKWORK ORANGE, PRETTY BABY, even CALIGULA and SALO. More recent clips are from BLUE VELVET, FATAL ATTRACTION and BASIC INSTINCT and Monique Gabrielle is featured (naked) in a collage of 80s teen movies. What was going on in the real world (notably the Nam war) and Nixon's anti smut campaign is here, along with (mild) porno clips and a surprising California TV ad with John Wayne (!) urging people to vote against an anti-porno bill. The series is strongly anti-censorship, anti-Republican and anti-Bob Dole (it started airing on Showtime not long before last year's election). The many amazing clips are always in near perfect condition. Raquel Welch (looking as great as ever) hosts and gets to intro clips of herself.

60s SEX

ONCE UPON A BODY (Alpha Blue, 69) P/D Sam S. Cathah

Grace (a pretty, big breasted young woman with a huge wig) leaves her "square" boyfriend and moves in with the swinging Joyce. The women (and Irena) rob a gay hustler and have an orgy (with psychedelic music) but

eventually pay for their ways (one dies when a radio is thrown in the tub). During one of the several lesbian scenes, the women discover they're both from Germany and start speaking German! Any b/w movie from the late 60s was very cheap. In this stark NYC adult movie (with lots of nudity) people on the street stare at the camera and characters get each other's names mixed up. I liked the tour of 42nd St. with marquees advertising GOLDFINGER (with DR. NO), NIGHT OF THE FOLLOWING DAY, QUEEN OF BLOOD and VIXEN. Cathah also made RIO NUDO and GIGI GOES TO POT.

CARGO OF LOVE (Alpha Blue, 68) D Anton Holden, S Charles Abrams

Ellie (Sheba Britt, who was in many obscure nudies) answers an ad for a traveling companion and finds herself a drugged captive of the evil Senora Lupo and her sister. Since "at least 100 girls have disappeared," a lady undercover agent also answers the ad and they eventually escape together. Meanwhile, captive women are raped, whipped and one is burned in a pit. Britt has a strip scene but the sex scenes are mostly close-ups of unhappy faces. The corrupt doctor is played by familiar 70s TV actor Richard B. Shull. The best part of this dreary b/w NYC "roughie" is the music which sounds like early John Barry Seven. Holden also made AROUSED.



EROTIC (?) SEQUELS

BODY OF INFLUENCE 2 (APix) P/D/S Brian J. Smith, P Andrew Garroni

An L.A. shrink (Daniel Anderson, who narrates) listens to patients, has nightmares, flashbacks and dreams. He becomes involved with a lying blonde patient (Jodie Fisher, featured in several sex scenes) and may have killed somebody. His sleazy private eye brother investigates. BODY OF INFLUENCE (PV #18) at least had a name cast. This is extremely confusing (written and edited while on drugs maybe?) and pretty boring, except maybe for the flashbacks of a guy in a black mask going at it doggie style with a screaming blonde (Kelly Howard).

SCORNED 2 (APix, 96) D Rodney McDonald, S Sean McGinnly, P/act Andrew Stevens

After a lot of confusion, nightmares and b/w flashbacks, we learn that the confused (and very large breasted) wife (Tane McClure) of a college psychology professor is actually the murdering psycho from SCORNED (PV #21), with temporary amnesia. Andrew Stevens and his wife show up looking for her, but both die (the old drain the car's brake fluid and electric dryer into the bathtub tricks) along with other cast members. McClure has the most sex scenes but the sex scenes featuring a beautiful blonde student (Wendy Schumacher, also in FUGITIVE RAGE) are the good ones. Gary Graver was the cinematographer.

ANTHOLOGIES

THINGS (Sterling, 93) D/S Dennis Devine, D/S/music/edit Jay Woelfel, P David Sterling

A cheerful blonde ties up a topless woman (she had found her with her husband) and tells her two horror stories. Three hookers move into an old theatre in a mining town but the mayor (he looks and acts like William Smith) shows up with a slimy, toothy parasite monster that chews on their necks. In the second story, a woman has a series of nightmares (her husband eats her eyeballs and breaks her hand off). She's killed but returns as a mutant glob. Both stories feature some nudity and lots of dialog. The actors (probably from the stage) are good, but the dialog in the second tale is

often obscured by director Woelfel's music. He also made *BEYOND DREAM'S DOOR* (PV # 4). Jeff Burr appears as a coroner.

THE DARK DEALER (95) P/D/S Wynn Winberg, D/S Tom Alexander

This horror anthology has a typical framing device of three dead men playing blackjack with the devil in hell (a room). Two killers hold a meek man hostage in a basement but he turns out to be some kind of demon cannibal bull. In the longest story, a young Dallas lawyer pays for ripping off songs from a demo tape made by an obscure and long dead blues singer (and has nightmares). In the final tale, a scumbag hippy drug dealer accidentally swallows experimental drugs and turns into a glowing killer sphere of light in an office building. The FX in this segment and when the card dealer briefly becomes a demon are excellent and as good as anything I've seen in any recent expensive major releases. The 2nd and 3rd tales feature sex scenes.

SEQUELS

THE CROW: CITY OF ANGELS (Miramax, 96) D Tim Pope, S David S. Goyer, P Edward S. Pressman, Jeff Most

Vincent Perez (from *QUEEN MARGOT*), is made up like Brandon Lee was in *THE CROW*, but he's Ashe, a different back from the dead avenger. In the nearly plotless, often senseless movie, he fights Judah (Richard Brooks from *LAW AND ORDER*), a sadistic powerful warlord drug dealer on dreary end of civilization L. A. sets. Mia Kirshner is a tattoo artist, Iggy Pop (in his biggest screen role so far) and Thuy Trang (from the *MIGHTY MORPHIN POWER RANGERS* show) kill for Judah and 70s Brit rock star Ian Dury is tortured. Judah's demise seems copied from *STRANGE DAYS*. The end theme is Hole doing Fleetwood Mac's "Gold Dust Woman" (very well). Director Pope has been making rock videos since the early 80s. Some were for Bow Wow Wow, The Cure, Psychedelic Furs and Neil Young.

CHILDREN OF THE CORN IV: THE GATHERING (Dimension, 96) D/S Greg Spence, S Stephen Berger, P Gary Depew

A blonde student nurse (Naomi Watts, also in *TANK GIRL*) returns to her Nebraska home in this slow, moody and pretty bad "sequel." She and her nurse friend ("This shit is creeping me out big time!") try to help all the local kids with dangerously high fevers as more characters are decapitated and cut up with a scythe by a kid with a half burned off face. Karen Black is the out of it agoraphobic mother. The doctor (*MURDER SHE WROTE* regular William Windom) is cut in half by possessed twins. Characters having nightmares inside of nightmares don't help. It was made (partially) in Texas. Only the producer was involved with pt. 3

MST3K

CAVE DWELLERS (Rhino, 91) D/S "David Hills"/Aristide Massaccesi, P John Newman

(*BLADE MASTER*) Joel Hodgson and the MST3K robots call this Italian *ATOR* sequel the worst they've ever seen and throw out lots of obscure references. A long flashback is from the first *ATOR*, also starring Miles O'Keefe. He, Mila (Lisa Foster/Raines from *FANNY HILL*) and Thong (Chen Wong) battle invisible warriors, Samurais, cannibal cavemen and King Zor (David Caine Houghton). This is the one that ends with an A bomb explosion. The comic captive viewers show up 5 times, create their own credit sequence and show instant replays of incredibly glaring major continuity errors.

MYSTERY SCIENCE THEATRE 3000: THE MOVIE (MCA, 95) P/D/S Jim Mallon, S/star Michael J. Nelson

I wouldn't mind this making fun of a 50s movie I've always liked (*THIS ISLAND EARTH*) if it was funnier. The wisecracks are just like on *MST3K* on TV, but with lots of gay jokes and some slightly ruder material (it's rated PG-13). I laughed when the characters in glass tubes on the space ship farted and I liked when the film breaks though. The original ran 86 minutes but this version is only 74 mins. including the new segments. I don't think I'd be very happy if I had paid \$8 to see this in a theatre.

60s

THE TIME TRAVELERS (66) D/S/edit/star Robert Dunham, P/cin. Cliff Harrington

Mr. Farrington (Dunham) leaves his Tokyo area home to report to the American base and soon realizes that everyone has disappeared. He then searches the house for his family, thinking out loud and talking to himself. He eventually meets his laughing alien double, is given an injection and buried alive (!). This interesting and very rare *TWILIGHT ZONE* type English language b/w film (about 45 mins.) was shown once on Japanese TV. The

little girl is Linda Purl (later on *HAPPY DAYS*) acting with her real mom. Dunham was a Marine who decided to stay in Tokyo after the Korean war and became a stuntman and actor in many Japanese movies (*DAGORA*, *THE GREEN SLIME*, *GODZILLA VS. MEGALON...*). Tapes also include a Japanese short about Dunham's racing career (it wasn't on our screener). \$24.95 to Kip Doto, Box 8050, Coral Springs, FL 33075.

THE UNKISSED BRIDE (New World, 66) P/D/S Jack Harris

(*MOTHER GOOSE A GO GO*) Ted (an uncomfortable looking Tommy Kirk, who also sings the terrible theme song) goes to Marilyn (beautiful blonde Danica D'Hondt, star of *LIVING VENUS*), a shrink, because he passes out whenever reminded of Mother Goose characters. She treats him with an LSD spray. His unkissed new bride (Anne Helm, later in *NIGHTMARE IN WAX*) and her L. A. hotel owner playboy uncle (Jacques Bergerac from *THE HYPNOTIC EYE*) think Ted is fooling around with Marilyn and the short comic hotel detective (Robert Ball from *INVASION OF THE STAR CREATURES*) lurks around. The very dumb comedy mixes sex jokes with women in bikinis, some near nudie movie scenes, painful

fairy tale hallucination segments and a childhood flashback. Also with talk show host Joe Pyne, Henny Youngman at a drive-in, Fawn Silver, Blue Boy and The Artists playing an instrumental at Gazarri's, a song by Barbara McNair, a bucket of Kentucky Fried Chicken and references to *THE BLOB* and *DINOSAURUS* (which Harris produced). Kirk starred in *MARS NEEDS WOMEN* and *IT'S A BIKINI WORLD* around the same time.

JEFF WINCOTT

THE DONOR (Imperial, 94) P/D Damian Lee, S Neal + Tippi Dobrofsky

Billy (Wincott), a stuntman, goes bungee jumping with friends, spends the night with a woman he met in a bar and wakes with his kidney missing. The confused and angry Billy is told he can't work, drink, smoke or fuck. He has flashbacks and nightmares, pukes, cries at group therapy sessions and says "I'm fucking terrorized!" He looks for an organ theft ring despite the local asshole cops. The eventual mystery is whether the lead villain is his doctor and new lover (Michelle Johnson) or her boss (Gordon Thompson). The pretty



Thuy Trang in *THE CROW: CITY OF ANGELS*

depressing movie which borrows from THE HARVEST (PV#19) was made in Toronto.

WHEN THE BULLET HITS THE BONE (95) P/D/S Damian Lee

Corman must have picked up this crazed, hard to believe, extremely violent movie (made in Toronto) to help complete his TV package deal. See how Jack (Jeff Wincott), a (very short) doctor, is left for dead, goes undercover to defeat the crippled bald Turker (Doug O' Keene) who seems to own half the Senate and stops all of America's drug trade! It's packed with repeated scenes of slo mo carnage, flashbacks and nightmares. Kids are killed, an old man's finger is cut off, men are burned alive... Michelle Johnson is a junkie (she has a senseless psychedelic freakout vision) used as a whore (and as a hitwoman) by Turker. Some slo mo flashbacks feature a silicone enhanced nude body double. A smiling sadistic hitman says "A lot of people get squashed on the information highway, butthead!" Lee also directed LAST MAN STANDING (88), not to be confused with the recent LAST MAN STANDING - which stars - Jeff Wincott (!), and is very similar to WHEN THE BULLET...

MESSAGE MOVIES?

UNCLE SAM (96) D William Lustig, S Larry Cohen, P George G. Braunstein

Joey, a small town kid, naively idolizes his Purple Heart winning Desert Storm vet uncle. But the officially dead victim of "friendly fire" (who had been a deranged alcoholic, incest practicing, wife abuser) is busy killing people during a 4th Of July celebration while dressed as Uncle Sam. He decapitates one victim and impales another with a flag. Isaac Hayes has his best and most serious role in many years as a Korean war vet with a false leg who tries to stop Sam. This would make a good double bill with Bob Clark's simpler "war comes home" horror movie DEATHDREAM (72) and is more welcome than another MANIAC COP movie would have been from Lustig. With Bo Hopkins (sergeant who preys on widows), Robert Forster (corrupt Congressman), Timothy Bottoms (school teacher), Ann Tremko, P. J. Soles and William Smith who reads poetry over the end credits.



Pam Grier flies in ESCAPE FROM L.A.

THE LAST SUPPER (Col/Tri Star, 95) D Stacy Title, S Dan Rosen, P Matt Cooper, Larry Weinberg

During one of their dinner parties, one of five liberal college grads in Iowa kills a Hitler fan ex Marine (Bill Paxton, perfect in the role) in self defense. Then every Sunday they poison various other politically incorrect people, ARSENIC AND OLD LACE style. Ron Perlman shows up as a Rush Limbaugh type for the clever ending and Nora Dunn is the sheriff. Cameron Diaz, Annabeth Gish, Courtney B. Vance, Jonathan Penner and Ron Eldard are the killers and Jason Alexander, Charles Durning and Mark Harmon are guest victims. Shonen Knife, Ten Years After and K.C. And The Sunshine Band are on the soundtrack of the unique black comedy.

THE DOOM GENERATION (Vidmark, 85) P/D/S Gregg Araki, P Andrea Sperling

Three young people drive, kill, smoke, talk, enjoy sex in motels and eventually have a threesome. In the bloody and disturbing ending, they're punished, not for their killing spree, but for their deviant ways by some Swastika wearing patriots. With non stop swearing, insults and sarcasm, tattoos, a cartoonish decapitation and some nudity (it's unrated). James Duval is the naive Keanu-look one affected by Rose McGowan (Wes Craven's SCREAM) and Jonathan Schaech is X. Also with small parts by 70s TV stars Lauren Tewes (LOVE BOAT) and Christopher Knight (BRADY BUNCH) as TV

newscasters, Parker Posey, Margaret Cho, Amanda Bearse and even Heidi Fleiss. The dark comedy was made with French money. Duval also stars in Araki's new NOWHERE.

MORE SEQUELS

(JOHN CARPENTER'S) ESCAPE FROM L.A. (Par., 96) D/S/music John Carpenter, P/S Debra Hill, P/S/star Kurt Russell

I felt like I was back on 42nd St., watching this fun "15 years later" sequel in a theatre. It was a b/o flop, but it worked for me and is Carpenter's best since THEY LIVE. Prisoner Snake Pliskin is forced by Stacy Keach to recover a black box stolen by the rebellious daughter (Valeria Golino) of the fascist President for life (Cliff Robertson). On the lawless island of L.A., Snake encounters a fast talking Steve Buscemi, Peter Fonda (who surfs down the street), Pam Grier (also in MARS ATTACKS!) as a hang gliding transsexual!, George Coraface as a local revolutionary and a hard to recognize Bruce Campbell (as the Surgeon General). ESCAPE has some nice plot twists, black humor, politics, action and a powerful ending. It also features scenes in the ruins of Hollywood, many Cleveland references and basically the same familiar minimal music. Also with Michelle Forbes, Paul Bartel and Robert Carradine.

IT CAME FROM OUTER SPACE II (MCA, 96) P/D Roger Duchowny, S Jim + Ken Wheat, P Tony Dow

A photographer (Brian Kerwin) returns to a dying desert town, befriends a kid (Jonathan Carrasco) and his single mom (Elizabeth Pena) and discovers that some kind of growing formless alien pile (and some hot blue rocks) cause temperatures to rise to 140 degrees and some locals (who cant escape the area) become possessed. The FX include morphing (who said computer graphics were a good thing?!), Saran Wrap for the alien ship interior and blurred lenses to try and obscure the low budget. The original b/w 53 intro and title sequences are used to liven up this dull "sequel," produced by Wally Cleaver. With Bill McKinney, Howard Morris as a prospector and Lauren (LOVE BOAT) Tewes).

GUYVER 2: DARK HERO (New Line, 94) P/D/FX/edit Steve Wang, S Nathan Long

Sean (David Hayter) becomes the crime fighting Guyver in this inferior and way too long (127 mins.) sequel to THE GUYVER (PV #15). It lacks the original's laughs, action, plot, characters, and name stars. There's something about a ship found in a Utah cave and various interchangeable (men in suit) fantasy characters spend most of the movie fighting each other in the woods. Kathy Christopherson co-stars as a researcher, the daughter of a scientist. It was backed by Japanese money.

DOCS.

COTTON PICKIN' SMASH! - THE LEGENDARY STARDUST COWBOY MOVIE (96) D Anthony Philputt

Compared with Tiny Tim and Mrs. Miller at the time he performed his Mercury 45 "Paralyzed" on LAUGH IN (in 68), the eccentric "Lege" from Lubbock, TX, was later jailed for waving his gun around and was arrested for vagrancy, but made a comeback touring and recording in the 80s. His incredible noisy 45 "sold 5000 records in Cleveland in one day." I actually saw him live at the WHK auditorium but never knew anything about him until this surprise doc. His manager was the notorious Major Bill Smith (heard on the phone here) and he used to play on top of his car at drive in restaurants. Joe Ely (who went to school with him), T Bone Burnett (who played drums on his record), Jimmy Dale Gilmore and Ben Vaughn are interviewed. For info write to Philputt, at 5363 Rosslyn, Indianapolis, IN 46220.



From THE HAUNTED WORLD OF ED WOOD JR.

THE HAUNTED WORLD OF ED

WOOD JR. (95) P/D Brett Thompson, P Crawford John Thomas

This feature length doc. makes some interesting observations about Ed Wood and manages to include interviews with nearly every living person who worked with him (in the early 50s anyway), but the most impressive part is look of the new interview segments, shot on stylized sets with 40s style color. A lot is covered, but much of the old footage is used out of context or is misleading (some amazing footage from the set of ORGY OF THE DEAD isn't even identified) -and they claim Wood directed only 5 movies. Vampira is seen in a bikini in a great vintage color clip and at one point claims Orson Welles gave her the clap! Bela Lugosi Jr. calls Wood "a user and a loser" and Dolores Fuller and Loretta King contradict each other. With the last footage of make up man Harry Thomas and actor Lyle Talbot ("I am 92 years old"), who tells some great stories (nearly ruined by senselessly edited in clips). The end theme is a Nat King Cole song written by Fuller. Maybe a sequel (THE DEPRAVED WORLD OF ED WOOD) will cover his nude movie and sex novel years.

HOUDINI (Unapix, 95) P/D Gene M. Gamache. S Kirk G. Carter

One of the various experts interviewed in this interesting hour long doc. explains that 50% of what's been written about the famous escape artist, magician and "tremendous publicist" is wrong. He's seen making headlines in Europe (he claimed he was from Wisconsin (but was born in Hungary) and exposing fake spiritualism (annual seances to contact him started 10 years after he died) and is heard describing his famous water torture cell escape. Newsreel segments, scenes from his silent movies (great robot!) and photos of Houdini with Roosevelt, Chaplin and Arthur Conan Doyle demonstrate just how popular he was. One factor in his popularity (shown but not mentioned) is that he was often nearly naked while chained up in public.

COMPS

BETTY BOOP Vol. 2 - PRE CODE



(Republic) D Max Fleischer

My favorite (so far) of the 8 BB volumes (available separate or in a box) contains 14 amazing, surreal and funny early 30s cartoons. Koko the Clown (a great character) and Bimbo the dog often rescue Betty (who usually sings and always wears a garter belt) from lecherous older men (circus ringmaster, a chessboard king, pirates...). Some scenes with blacks (and characters in blackface), Jews and homosexuals will all raise eyebrows today.

In the incredible "Betty Boop For President," she ends capital punishment and brings back beer (!) and in an anti-fur cartoon, Betty stops hunters from killing animals. The real rarities here are the Talkartoons with actual footage of musical artists (some are also rotoscoped into cartoon characters). Cab Calloway, in "Minnie The Moocher," "The Old Man In The Mountain," and "Snow White," becomes a dancing and singing walrus, a ghost in Hell and a giant caveman. Louis Armstrong becomes a big floating head and The Royal Samoans feature a sexy hula dancer (whose moves are later copied exactly by Betty). Bouncing

ball singalong shorts starring Rudy Vallee (two) and Ethel Merman are the only ones here that I wouldn't enjoy watching over and over. Compiled by Jerry Beck from TV release prints.

CHICAGO ARCHIVES - THE BEST OF CHICAGO TELEVISION (TV Lost + Found)

Here is a solid two hours of b/w and color (40s to 70s) clips showing Wrigley Field, sports, newscasters, bad weather and even Richard Speck and John Wayne Gacy but the emphasis is on (often laughable) kids shows and (often real cheap looking) cartoons from the "Hog butcher of the world." Much of these also aired in Cleveland (Clutch Cargo, Hercules, Spunky and Tadpole, Tom Terrific, Ding Dong School and of course, Bozo the Clown) others are strictly local (soap operas, commercials, Son Of Svengoolie, The Record Hop, Dave Garaway At Large and Kiddie A Go Go -!). I especially liked the 40s color short on Chicago billboards and the Creature Feature Universal horror movie collage. And what is Ernie Anderson's voice doing on the ad for Chicago Today? There should be a comp like this for every major city (somebody do Cleveland - please!) I watched this with a mixture of fascination, nostalgia (local TV programming, already down to just news in many markets, is doomed thanks to satellite dishes), and horror, realizing that most of this mediocre crap was created to hook innocent kids into a lifetime of buying things they don't need (and TV has gotten so much better at it).

TV PARTY TAPE (TV Lost + Found)

This 80 min. comp of cheap 70s Hell TV is pretty horrifying. Watching it convinces me that the real world must have ended at least 25 years ago (the 60s were a mess, but most things - even TV! seemed to have more of a link to reality). I avoided TV as much as possible during the 70s and was too old for the kid shows, so thankfully, this stuff isn't nostalgic for me. You get lots of Sid And Marty Krofft stuff, DONNY AND MARIE and THE BRADY BUNCH plus the OSMONDS, cartoons, toy commercials, and some generic prime time crime

shows. My fave parts are the ads for K-Tel record comps and Slinkys, THE BANANA SPLITS and ELEKTRA WOMAN AND DYN0 GIRL. It's all followed by some appropriate clips of Elton John (still the most irritating and overplayed singer in the history of the world) and Peter Frampton.

60s GO GO CHICKS (SW)

Women dance and or strip in choice scenes from KISS ME QUICK, HOT PEARL SNATCH, PASSION IN THE SUN, CURSE OF HER FLESH and many other unidentified features. Many of the dancers are backed by bands varying from early 60s guys playing jazz or instrumentals in matching suits to late 60s hippy look rockers and the dancing ranges from more traditional slow stripper moves to free form go go freakouts. The color short WILD NIGHT AT THE INTERLUDE (from S. F.) features an awesome smiling black dancer. The PARIS TOPLESS trailer is for a re-release of the 50s PARIS AFTER MIDNIGHT. Also with an unidentified TWILIGHT ZONE type 30 min. b/w short from 66. An exasperated lovesick man talks to and complains about his wife (famous HULLABALOO dancer Lada Edmund Jr.) who dances wildly, non stop in a glass cage. Mitch Ryder's "Devil With A Blue Dress" is one of the tunes. The box says this is Vol. 9 but I think that's a typo.

ATOMIC SCARE FILMS (SW)

This scary tape features five early 50s shorts (also available on other earlier comps) plus some National Guard ads (one features Hank Snow!) and cartoons. It's a great source for A bomb explosion footage. DUCK AND COVER (a kids cartoon made in Astoria, NY) tells us that the results of an atomic attack would be "worse than a terrible sunburn." In RADIOLOGICAL DEFENSE they keep zeroing in on a map of Ohio and explain that "fallout particles can be brushed from clothing." The most absurd of them all, YOU CAN BEAT THE A BOMB (distributed by RKO), features actors and claims the

effects on future children would be "one in a million." Scenes in a family fallout shelter might remind you of NIGHT OF THE LIVING DEAD. Two shorts dealing with the aftermath of Hiroshima (damage to buildings, not humans) assure us that the survivors are all OK now.

THE SHAMELESS AND THE NAKED - NUDES, NUDISTS, NUDISM Vol. 2 (SW)

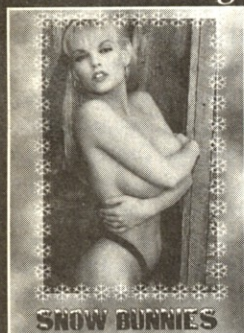
These shorts, scenes (SHANGRI-LA and others) and trailers (EVE AND THE APPLE, NUDIST LIFE, BELL...) are from the 40s (I think) through the 60s. Most feature sexy female pro models but some are more realistic (with actual nudists of both sexes and of all ages and shapes). A European color short (THE SHAMELESS) features a smiling naked Asian beauty (a real rarity in these movies) on a swing (and taking accordion lessons!). In ART SCHOOL FOR NUDES, the naked artists have to convince the models to put clothes on. A long b/w 60s short features a half dozen naked women playing bumper pool, ping pong and other sports, then stopping for some awkward looking nude digging with shovels. Also with women on horses, motorcycles and a pogo stick. A 70s nude roller derby scene (from a porno movie) seems out of place here.

THE ULTIMATE PARTY TAPE (TV Lost + Found)

Lots of this is fairly recent cable TV clips (nude jello wrestling, lap dancing, wet T-shirt contests, biker babes...) mixed with Manhattan public access phone sex ads (pretty shocking if you haven't seen them) and various clips of strippers going back to the 40s. A trailer for NUDES ON THE ROCKS features big Eddie (THE BRAIN THAT WOULDN'T DIE!) Carmel as a caveman. The two hour tape ends with some 70s near X or X trailers from Boxoffice Int., including TOWER OF LOVE (featuring a hilarious rockabilly sex song by Johnny Legend) and TEENAGE BRIDE starring Coleen Brennan. I have no idea why several famous mainstream (non sex) movie trailers are here.

PV

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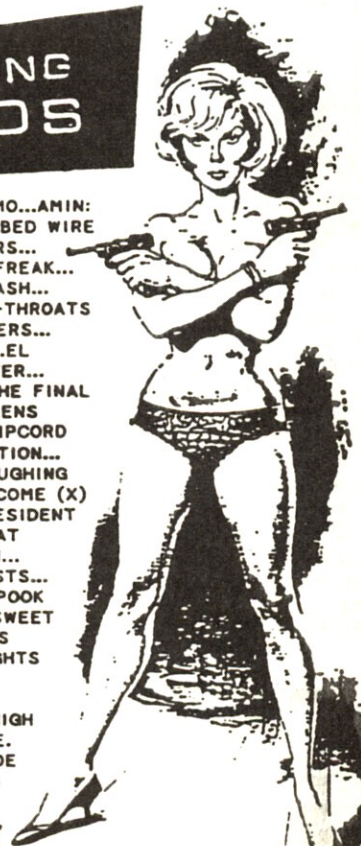
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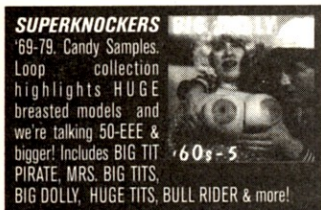


SATAN WAS A LADY
'75. Annie Sprinkle. Bree Anthony. Terri Hall. Young Annie in bondage radiates juicy enthusiasm.

TALES OF THE BIZARRE circa '80. Cheri Champagne. Slumber party girls tell stories of extreme degradation. Uncut Avon Production!

TAMING OF REBECCA circa '80. Sharon Mitchell. Rebecca escapes father's torment at school for wayward youth. Little does she know her nightmare has just begun! Uncut Avon Production.

TEENAGE DESSERT '76. High School dropout cruises Venice beach on roller skates, searching for sexy adventures. D: Cindy Lou Sutters (Ray Dennis Steckler)



SUPERKNOCKERS
'69-'79. Candy Samples. Loop collection highlights HUGE breasted models and we're talking 50-EEE & bigger! Includes BIG TIT PIRATE, MRS. BIG TITS, BIG DOLLY, HUGE TITS, BULL RIDER & more!

TERRI'S REVENGE '76. Terri Hall. Radical New York women start W.A.R. (Women Against Rape) then take vengeance on male abusers. Rabid revenge flick by Zebedy Colt.

THROUGH THE LOOKING GLASS '76. Catherine Burgess. Jamie Gillis. Terri Hall. Beautiful blonde escapes boring aristocratic lifestyle when a demon takes her to an insane sexual hell.



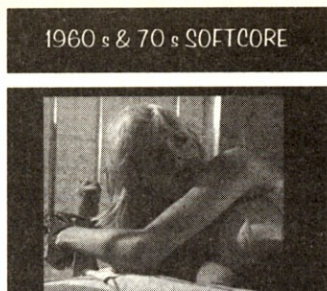
TONGUE '77. Brigitte Maier. Al Poe. Mute with 9" tongue spirals down path of despair & violence. Brilliant, however bleak XXX Blacksploitation. Includes original theatrical trailer.

TIJUANA BLUE '73. Two bums on drug run become immersed in squalid pit of sexual depravity. Features ultra trashy & busty Mexican whores. D: Harry Hopper (Howard Ziehm).

TONGA-GOD OF LOVE & LUST '72. Surburban pagans worship tiki statue. With wild drumming muzak.

A WOMAN'S TORMENT '77. Tara Chung. Marlene Willoughby. Mentally sick female plunges head first into hallucinogenic mayhem! Bloody ax & knife killings, lesbian strangulation, body under the porch. D: Roberta Findlay.

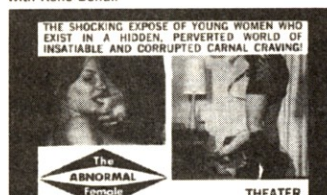
WHITE SLAVERS '74. Nasty dominatrix shows off huge breasts & masturbates with Mexican bullwhip. Includes bonus shorts THE KIDNAP & THE RANSOM.



1960s & 70s SOFTCORE

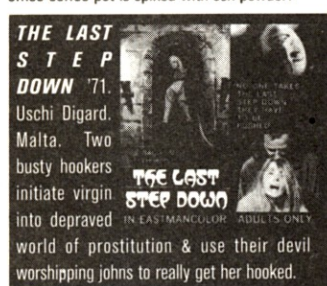
AUTUMN BORN '79. Dorothy Stratten. Young heiress abducted and sent to exclusive school of discipline. Ultra rare Canadian exploiter.

BAD, BAD GANG '71. Rene Bond. Rick Lutz Weekend of sun & fun comes to grinding halt when filthy bikers kidnap two couples. Includes bonus feature JOURNAL OF LOVE (soft version) with Rene Bond..



ABNORMAL FEMALE '69. B/W. Pamela Berkeley. Jennette Foster. A Distribrix release.

EVERYBODY GOES APE '70. Marsha Jordan. Marsha & big-breasted girlfriend go wild when office coffee pot is spiked with sex powder!



THE LAST STEP DOWN '71. Uschi Digard. Malta. Two busty hookers initiate virgin into depraved world of prostitution & use their devil worshipping johns to really get her hooked.



BLUE SUMMER '73. Darcey Hollingworth. Bo White. Teenagers pack psychedelic van with beer and go on sexual road trip. An Allen Shackleton Production. D: Chuck Vincent.

MARINA '70. Athena Prezaki. Lisa Vern. Older experienced couple seduce teenage brother and sister. Marina is a very busty brunette. American Film Distributing Corporation release.

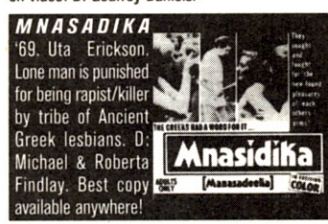


EXECUTIVE WIVES '70 Capri. Lisa Brandt. Personnel manager throws wild parties & screws the wives of guys up for promotion. Features: GRETA—a busty platinum blonde go-go dancer. Stunning color!

MILLION DOLLAR MONA '72. Candy Samples. Sandy Dempsey. Wealthy socialite interviewed by hot young reporter...in depth! Contains brief hardcore scenes.

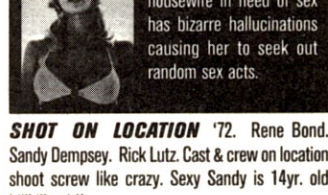


FUEGO '69 Voluptuous Isabel Sarli lusts for sex & suicide! "A surefire cult item (it's a favorite of John Waters)." - Michael Weldon D: Armando Bo (Argentina's Russ Meyer)



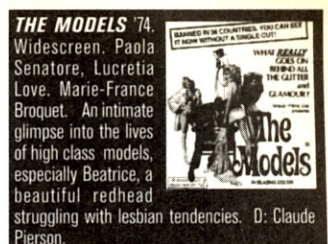
MNASADIKI '69. Uta Erickson. Lone man is punished for being rapist/killer by tribe of Ancient Greek lesbians. D: Michael & Roberta Findlay. Best copy available anywhere!

SEX & THE SINGLE VAMPIRE '70. John Holmes. Sandy Dempsey. Swingers visit house of Count Dracula. Hilarious!



SEX-O-PHRENIA '70. Rene Bond. Lonely housewife in need of sex has bizarre hallucinations causing her to seek out random sex acts.

SHOT ON LOCATION '72. Rene Bond. Sandy Dempsey. Rick Lutz. Cast & crew on location shoot screw like crazy. Sexy Sandy is 14yr. old hillbilly girl!

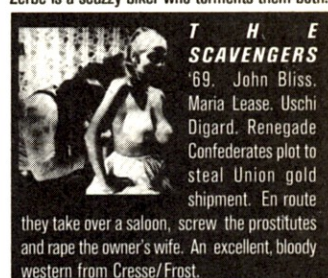


THE MODELS '74. Widescreen. Paola Senatore. Lucretia Love. Marie-France Broquet. An intimate glimpse into the lives of high class models, especially Beatrice, a beautiful redhead struggling with lesbian tendencies. D: Claude Pierson.



PANORAMA BLUE '74. Rene Bond, Uschi Digard. Sandy Dempsey. Cyndee Summers. Rick Cassidy. John Holmes. PANORAMA BLUE is a 70mm, 4 track stereophonic, color extravaganza! It's the first "X" rated, hard ticket, road show attraction. D: Alan Roberts.

STRANGE VENGEANCE OF ROSALIE '72. Bonnie Bedelia. Ken Howard. Anthony Zerbe. Ignorant teenage girl lures traveling salesman to her desert shack for an education in twisted sex. Zerbe is a scuzzy biker who torments them both.



T.H.E. SCAVENGERS '69. John Bliss. Maria Lease. Uschi Digard. Renegade Confederates plot to steal Union gold shipment. En route they take over a saloon, screw the prostitutes and rape the owner's wife. An excellent, bloody western from Cresce/Frost.

CONFESSIONS OF A YOUNG AMERICAN HOUSEWIFE 1974. 83m. Jennifer Welles. Chris Jordan. Rebecca Brooke. Repressed mother visits sexually liberated daughter living "couples" lifestyle. D: Joe Samo.

DOMINATORS-V.2. 1970-79. 92m. Rene Bond. Beautiful women in high heels, colorful garters & panties dominate their lowly female & male slaves. Rare loops include: THE AUCTION, CORDS OF PLEASURE, TAMING OF KURT, 1st DAY AT SCHOOL SURPRISE. A very cruel Rene torments her lovely young slave girl in IT TOOK A THIEF.

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Interview by Dennis Daniel

You probably recognize James Karen from movies, but if you've lived in the New York City area, you probably knew him first as the Pathmark grocery store TV and radio man. He's been their spokesman since 1969 (!). "I think I've done over 500 (commercials) a year. Pretty consistently. There was a guy named Sal Venet who was a producer, he did the commercials, and they were just starting a company. They were looking, Pathmark had just broken away from Shoprite, and they did a commercial with a very good friend of mine, Arlene Francis, a wonderful woman, terrific lady. I've known her for years, and her husband, Martin Gable, I was crazy about them both. She was a very well-known actress. She was on Broadway with the Orson Welles Mercury Theater. She did all those plays. Charmer, really a charmer. So she did a commercial for them. The three Pathmark owners said 'She's never been in a kitchen in her life.' And of course, Arlene was always so elegant with her diamond heart that she always wore that Martin had given her, and she wouldn't take off, and so they decided she wasn't right for it, and then the owner, Herb Brody, one of the owners, there were three men who owned the supermarkets.

"And Brody did one, and he decided he didn't like himself, so they decided to get somebody. I walked in and they said 'He looks like Herb Brody.' So they hired me. They certainly were the most successful retail, they were well-written...Sal Venet was a genius, he's simply a genius at advertising. I think several times they thought about it, thought about getting somebody younger, and then they thought better. I would fly out every two weeks. I went to California, we weren't doing as many commercials in those days,

went to California, and I really thought at that time, they were thinking of making a change. It was 1975, I'd been doing them for six years and they were thinking of making a change, there was somebody new in the company and they were about to let me go. I went out to California, I thought I'd better get something else better going for myself, and they discovered they needed me. So we resigned a contract, and they said I could live in California, and they pay to fly me back and forth. Twenty-five trips a year, that's 5,000 miles a trip, how much is that? That's a lot of mileage.

"I was born in Wilkes-Barre, Pennsylvania in 1923. When I was six years old, to show you how important Hollywood was, I was in the town of Wilkes-Barre, about 60,000 people, it's a mining town... I had a sister Jane, died very young... leaving three children, three very nice kids. She had a tough time, about 43 when she died. It's interesting, my hometown. My mother had about 10 brothers and sisters, my father had about 12 brothers and sisters. There's nobody left. Except, even my cousins, I've got a cousin in Wilkes-Barre named Jay, and he's really the only one in our family left. I have a boy here in New York. He's a terrific guy. I was telling you the power of Hollywood. I was a first grader, kindergarten, I don't know, but we did a recreation of Grauman's Chinese in a little play, in which we created the opening of HELL'S ANGELS at Grauman's Chinese, I mean I didn't create it, some grown-ups did, and they used us, and I played Tom Mix. And when I came on, I did something. I got a laugh, I thought 'Boy that's wonderful, I made people laugh,' and I never thought of ever doing anything else except acting. I knew that I was going to be an actor. Yeah, I was driven.

"And then I kind of matured a little bit and went into romantic teenagers, that kind of thing. It was a very good group, the Wilkes-Barre Little Theater. With a professional director/actor from New York, a fellow named Roger Quinlan. Very good. He knew he was a terrific actor and he was a very good director. He drank unfortunately. He was very temperamental when he was drunk, which was a problem. But he sure taught me a lot about acting." Karen moved to Manhattan when he was only 16. "Then I went to Neighborhood Playhouse, where they changed my life because it became a whole, teaching thing, a learning thing. I knew nothing, I was a kid from Wilkes-Barre, and I knew nothing. I was a big movie fan and yet it never occurred to me to go the movies, it occurred to me only theater. It was like I thought, 'Oh movies are for actors who can't act too well.' I didn't know anything, I was dumb. And I also, I had no idea how hard it is to work in movies. The concentration—it requires much more concentration. I think.

"I went to the Neighborhood Playhouse first, then I went into the army, into the Air Force. I was in the Air Force from '41 to '45." He was an Air Force bomber. "I don't like to talk too much about that by the way, I just don't think it's interesting to people. I got out of the army in '45 and went to visit Sandy Meisner, who ran the Neighborhood Playhouse. He said 'Can I give you some good advice? You seem a little crazy to me.' Nobody ever thought they'd live through it, so they drank and you know, and so...I was also very overweight from eating and drinking, foolish stuff—and junk food. He said 'My advice to you is to come back to the Neighborhood Playhouse and pick up exactly where you left off. Get centered again.'

And he said 'Just forget about the war. You can use it if you want to, but, he said 'just forget about it.' That's exactly what I did. Went back to the Neighborhood Playhouse and took my second year over again. I got interrupted in the middle of the second year.

Met a lot of nice young kids, and pulled myself together. Got out of the Neighborhood Playhouse and started to work. Professionally. Neighborhood Playhouse was in New York. It was right on 44th Street, right up between 5th and 6th Avenues. And we used to perform our plays down at Grand Street.

"My first film was made in 1946, JOURNEY INTO MEDICINE. I played a young American doctor. Shot here in New York for Willard Van Dyke, it was a documentary in a sense but they used a couple of actors, because it took a year to make, and they couldn't get a young doctor to take a year off, so they hired me. It was a, documentary-drama, docudrama. This was before television of course. Now they do them all the time on television but Willard Van Dyke experimented with that. He was a cinematographer who did THE RIVER and THE PLOW THAT BROKE THE PLAINS, very famous documentary films in the 30s. If you're not into that area, you won't know about it. JOURNEY INTO MEDICINE was premiered at the Museum of Modern Art in 1947. We shot in 1946 and '47. Willard found me at the Neighborhood Playhouse. His wife was the speech teacher there. He asked me if I would like to do a movie. I went to summer stock that summer 1946, Brant Rock, Massachusetts with some wonderful people, Maureen Stapleton, it was a marvelous company.

"The government put up the money for it. It was, when the government was spending money, they were trying to keep the Office of War Information intact. They made a lot of movies, the OWI, they made an awful lot of movies, and Willard had been in that group with Ricky Leacock and those guys, and they were combat cinematographers. This was to convince young doctors to go into public health, and not to think so much about a big practice, but to work in public health for the government. It was translated into 27 different languages, shown all over the world and showed what America was doing as a signpost of hope. I have a copy of it. Willard's wife sent me a copy. Willard's second wife, was Barbara Van Dyke, who's active in film today. She sent me a video copy of it. It's interesting, people say 'You never change, you look swell, you look the same.' I showed it to my wife, Alba, who's considerably younger than I am, my second wife, and she'd never seen it. I didn't say anything to her and I just put it on. I didn't let the titles go up. I set it on the machine a little ahead. And I said, 'So they sent me this, I want to take a look at it.' She's looking, and after about fifteen minutes, she said, 'who's the interesting young actor?' I said 'Oh that's the guy that never changes. That's me.' And she didn't recognize me, nobody...I mean people who see you every day, don't see the changes, but the changes are startling.

"I never thought I was going to be a movie actor. I simply didn't think so, and I don't know why I didn't, but I just kept thinking about theater. I was with the John Carradine Shakespearean Repertory Theater, John Carradine was a great man by the way,

admired him very much. He's a very good actor and he was a marvelous Shylock, just a terrific Shylock, and I did an awful lot there. I was in A Streetcar Named Desire, I did The Young Collector, and I gradually began to do theater. I never became a star, I became one of those people who worked all the time. And then of course television came along and I began to work in television in New York. I wanted to live in New York, I think that was more the problem. I never was comfortable in Los Angeles during that period. I never could get centered, and find the city and I always thought it was a hick town, I love it now by the way. I've been in Los Angeles twenty years now, and I enjoy it, with all the troubles, all the problems, I find it exciting. Of course, if I wasn't working a lot, I might be a bit more jaundiced to that, but it's a good community of working people, which I don't find in New York anymore, but that's partly because I'm not in the theater. Although I don't think there's an awful lot in theater in New York. Nobody's writing for theater. I went to see the opening of Miss Saigon in Los Angeles last year, and I hated it.

"I used to go to the foreign movies... foreign movies were

quite interesting in the thirties, late thirties. The Apollo and the Thalia, the Apollo on 42nd Street, the Thalia up on 96th Street, always showed foreign movies. Used to go, they were real. I'm talking about the French pictures which were knockouts. They were real. And the people behaved in a very real fashion. They were sexy, they treated sex as though it existed. Even unmarried people can join in the same bed in the French bed, in the American pictures at that time, that's...you had The Hays code to work on...I mean, married people had to sleep in separate twin beds, it was very strange.

"I did a lot of plays on Broadway. I worked a lot with Jason Robards and Celeste Holm. Celeste Holm saw me in a play with Buster Keaton, Merton of the Movies, and began to use me, in her Broadway shows...I worked with Buster...Buster was my idol from the time I was a child. I used to imitate him...I used to stand around the house doing the, great Stone Face, my father used to get crazed. I used to play the silent movie person, and I wouldn't talk. I'd just stare at my father for hours, he'd say 'Get that damn stone face out of the

house, will you?' He had the most beautiful face. We really noticed it last night in the films, we saw the clips. So anyway, I was working on Broadway, working in stock, And I was in theater, and I heard they were trying to get Keaton to do a play. It was hard to sell Buster at that time. He'd been working in Europe in the Cirque. This was 1957." (NOTE: The year that THE BUSTER KEATON STORY movie was released and Keaton appeared on the THIS IS YOUR LIFE show). "We traveled, we toured in the United States (with Merton of the Movies), in the summer theaters, and then we went to Chicago where we were a big hit in Chicago and



the great critic, Claudia Cassidy began to write about it and then we sold it to Huntington Hartford who built that theater on Vine Street in Hollywood.

"It was an old radio theater and he'd taken it over and made it into a legit house. Still up, it's now the Doolittle. Beautiful theater, and we opened that theater with Merton of the Movies. Buster was just magnificent on stage. He could do things you could expect him only to do in movies, he could do every night and never fail. He was terrific. It was the highlight of my life, I mean to work with Buster, and become very friendly with him and with his wife Eleanor, who was really responsible for his being alive the last quarter century—last 25 years. She was the most wonderful wife he could have ever found. He was very fortunate after two bad marriages he finally found Eleanor. She was 23 or 24 years younger than he was and just was marvelous to him. Buster was always working, he never stopped. People thought that he didn't work for years and years. He always worked. He loved to work. He worked until right before he died, he worked even after he got sick in *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* (66), and she brought him back from Spain.

"Buster Keaton did very well in talkies. He had a voice that sounded like what he looked like. And Chaplin knew that silent comedy was greatest for him, and Keaton wanted to continue to make them, but MGM wouldn't let him. And he did very well. His problems were other problems, Louis B. Mayer hated him, he had problems with his wife and he drank. He was married to Natalie Tadmidge, Norma's sister. Norma was married to Joe Schenck, his producer, who sold him down the river to MGM...I don't want to talk about him. Very painful. We've been talking about him a lot, and it's Buster's 100th birthday, and we've been doing a lot of stuff...He was the greatest man I ever met. I worked with him for about 12 years. I asked Eleanor last night, we were doing an interview at the Museum of Modern Art, I said 'What would Buster think about all this adoration? All this fuss?' 'Oh,' she said, 'He'd be so embarrassed he'd get sick.' See he never thought that the films were made to be seen. Nobody did. Films were shown for 6 months, 7 months all over the United States and then, they sent the prints back and very often they were dissolved for the silver nitrate. They burned them. Nobody ever thought there'd be life in films after they'd been shown once. No one had any idea there'd be people who saw films 15, 20, 30, 100 times, as people see *CITIZEN KANE* and people, I'm sure people have seen *SHERLOCK JUNIOR* 100 times, and *THE GENERAL*. I've seen the *THE GENERAL* 50 times at least!

"I became friends with him, I loved him so that I would come out to California to do something and stay with them. And then I continued working in theater, and I was in London doing *Who's Afraid of Virginia Woolf?* and Alan Schneider who directed it was going to do this Beckett film, and Beckett had written it for Jack MacGowran and then they got the money to do it, they had to do it fast, and then they couldn't get Jack MacGowran, he was tied up. And I suggested Buster and they sent the script to Buster. We talked to Eleanor about it. Buster never read those scripts, he's not

that kind of literary.... he did things that Eleanor suggested, you know, in a situation like that. I said to her 'You know, Buster's been doing things like *BEACH BLANKET BINGO*, *SERGEANT DEADHEAD*, *HOW TO STUFF A WILD BIKINI*. This could possibly be a *LES ENFANTS DU PARADIS*. I didn't understand it either. I didn't know what it was about. I just thought Beckett. Buster did do it. It was murder, it was just murder. There's a book written about it called *Film*, by Alan Schneider, but it was a long, hard haul, shot in the summer of '64... I played his father in that.

"It was lovely until we started to work. We had a lot of fun, we were watching movies together. He (Beckett) didn't really know Keaton's work that well. And I arranged at the Museum of Modern Art for all of Buster's films to be shown, and Buster hadn't seen a lot of them in 40 years. He was fascinated, but he once said 'it's like watching my grandson.' The face was kind of craggy at that time, he was then in his late 60s, when we did that picture—yes he was 68 years old, which I thought was very old at the time. And Buster had lived, drinking had taken its toll, the drinking that he did in the late twenties and thirties, and he smoked incessantly, three packs a day. I remember we had a lot of fun with Beckett. I remember once my son Reed, who was about six years old, and he could read, we would take him, my first wife Suzie, and Reed and Buster and Eleanor, and



With Craig T. Nelson in POLTERGEIST

Beckett and Alan Schneider would go the Museum of Modern Art and watch films all day. And I remember one time, Beckett looked at Reed and said 'What's your name?' Reed said 'Reed.' And he said 'Oh, come over here, I only read in French,' and he said 'these subtitles are in English...can't read in English, you sit on my lap and you read me the titles.'

"And Reed was reading the titles for Buster's pictures sitting on Beckett's lap. When we left, Reed said 'Is Mr. Beckett an actor?' And I said, 'No, no. He's a writer.' 'Oh, he must write wonderful things for children.' Strangely enough, children loved reading *Godot*. You read *Waiting for Godot* to your kid and he'll love it.

When we started to shoot, Beckett got different, he didn't really understand the film. He had power, and also Alan Schneider worshipped him. Alan Schneider was his director in all those plays and Alan let him take over. Alan had no experience in film either, that was it. We had a great cinematographer, we had Boris Kaufman, who incidentally had been cinematographer on the thing *JOURNEY INTO MEDICINE* that I had done in 1946. And in the meantime, he had won an Academy Award for *ON THE WATERFRONT*, and he was a great cinematographer. Everything was fine except neither Beckett nor Alan knew how to direct a movie. So that's what happened. Buster didn't complain. He simply was a workaholic who didn't complain about anything. He was running over loose bricks, alongside of the building, it was 110 in the shade, there was no shade there, July, it was a very hot July. It was murder, just murder. They would not take any suggestions from us. It was just stupid of them. I don't care for it. I'm looking at it as an odd piece of history, and Buster's certainly fascinating to watch, but it was not a very happy occasion. However it's there. A lot of people, intellectuals, will see something else in it. And that's

fine. Now I'm glad he did it and I'm glad I was connected to it. Certainly I get a lot of interesting mail about it, from people I never expected to hear from because I was in it."

James Karen was hero Dr. Adam Steele in the notorious **FRANKENSTEIN MEETS THE SPACE MONSTER**. "I had done a few little movies, in New York, low budget. **FRANKENSTEIN MEETS THE SPACE MONSTER** was the Christmas of '64. I came back from England, and it was costly because of the tax situation. I was working there doing *Who's Afraid of Virginia Woolf?* and I came back in April, then in July, we did the Beckett film, and then I went and did *My Fair Lady*. Then, right before Christmas 1964, the William Morris office was putting together that package to shoot **FRANKENSTEIN MEETS THE SPACE MONSTER**. I never thought of it as being done the same year as the Beckett film. We went down, we shot for a week down in Puerto Rico. The picture was made for \$67,000. The money was put up by a guy named Alan V. Iselin who had some passion pits in upper New York State, outdoor movie theaters, passion pits we used to call them, and a fellow named Bob Gaffney who's a wonderful man, who's a wonderful guy, and a good director. Tough guy and a good guy, does commercials now I think. The William Morris office put the

package together. Everybody got paid minimum, went down to Puerto Rico and shot. Well, you know the picture is laughable. It was a job but I was having fun. I was enjoying it. I didn't make enough money to pay a month's bills. But I had a good time. The



RETURN OF THE LIVING DEAD with Thom Mathews

woman who played the lead, opposite me, was just a wonderful-looking woman. Her name was Nancy Marshall, and she's now either a psychologist or psychiatrist, I don't know which. She lives upstate. Wonderful woman. So the film was made...two weeks... for drive-ins, that was \$67,000 bucks. Nobody thought of it as a work of art.

"I haven't seen it for a long time. What does it look like now? I see Lou Cutell who played the princess's Lord Chancellor with the pointed ears and the bald head. I see Lou at the Academy, he's a very nice man. And Bruce Glover was in it. And his son Crispin is a great kid. Bruce is a very nice man. I always liked him. I just saw Bruce two weeks ago at the Academy. We always laugh about being zapped, the cleansing of the Earth women, so we could take them back to Mars. What

madness! I like Bob Gaffney a lot, a really lot.

Karen was also in **HERCULES IN NEW YORK** (69). "That was a lot of fun to make in New York City. That was another inexpensive film. That was what they were doing in New York, they were doing

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NED AND STACY (Fox series)

And on HAWAII 5-0, EIGHT IS ENOUGH, TENSPEED AND BROWNSHOE...

cheapies. 'Course Arnold Schwarzenegger had never been heard of before, and they certainly didn't think that name would work. He's billed as Arnold Strong in the movie, which drove him him... he was hot off the boat from Austria. Very nice fellow, by the way. Looking for dates...women were afraid of him, he was so huge. People hadn't seen that before. They had not seen that sort of thing before. And Arnold was charming in the picture, he just didn't speak English very well. I had a good time. I always try to have a good time. (It took) about six weeks. There were chariot races down...I mean there was a chariot chase down Times Square! They were stealing shots everywhere. Most of it was shot in Central Park on the sly. They're in ancient Greece and Ernie Graves is up there, as Zeus, and he's talking to the three Graces, and suddenly you hear a car roar by!

The same year, Karen was in the very serious *I NEVER SANG FOR MY FATHER*. "Well that was shot here too, you know. I think it's a wonderful movie. I worked for Gil Cates, that was his first picture. I got to know Melvyn (Douglas), and I had known, I had done *My Fair Lady* with Estelle Parsons in the summer of '64. I'm crazy about it, and of course Gene Hackman I've known for a long time, and I really like Gil Cates, he's a really good man. He's still working a lot.

ALL THE PRESIDENT'S MEN (76) was in Washington. That was very brief. I think they'd shot it with somebody else. I played Sloane's lawyer, and shot it with somebody else, and I don't think it worked. It's a scene that's shown on television. Jason and Dustin are looking at it on television with Bob Redford. And they get an idea from that scene. It's a news report on television and that's where they get an idea. And they shot the

scene, I was just coming out of a courthouse, Sloane and me, and I'm answering questions. We shot the scene, we did a couple of takes, and they just used one long shot, one shot, camera tracking. I was back on the 10 o'clock plane, back at home by 12:30, my wife was still sleeping. I didn't have very much in it, but I was glad I was in it, 'cause it was a good credit. I didn't like *F.I.S.T.* (78). *F.I.S.T.* seemed to be three stories to me. Disconnected. I liked working with Norman Jewison. Norman Jewison is a great gentleman and a great director.

"I went out to Los Angeles, fluke thing. Drove out to do a job. An old friend of mine Charley Dubin was the director. He'd been in New York, doing a play and I'd done that for him, and he was kind of lonesome, he'd just gotten a divorce, and he kept saying 'Come on out, I've got a big house, I'll give you a job.' So Alba, my wife, Alba Francesca, who was acting then, and now produces, she just finished a big movie in Canada, called *MERIT IN ECSTASY* with Eva Marie Saint. Should be out early in the year. We drove out in 1975, it was summer, I had been doing something with Werner Klemperer, a stage play, and we planned to tour for the summer, but it was too expensive to tour so it disbanded. So we took Charley's advice, came out to

California. We ended up in Hawaii doing a *HAWAII 5-0*, and then came back...I'll tell you exactly what happened. It's Buster again. I was sent by my agent to see Peter Hyams to see about a movie called *CAPRICORN ONE*. And I went in to Peter Hyams office, and there was a big picture of Buster, silver portrait, it looked like it could have been one of Roddy MacDowall's pictures, over Peter Hyams desk.

"I said 'Oh, you like Buster Keaton?' He said 'Well, he's been very influential in my life. When I was about 9 years old, I was at summer camp in upper New York State, it rained for two weeks, and they finally didn't know what to do with us, so they took us to the theater to see a play. I don't know what it was but Buster Keaton was in it.' I said 'It was the summer of 1957, you were probably near Binghamton, New York, and you went to the Tri City Theater, in Binghamton, and the play was Merton of the movies, and I was in it.' And he looked at me and said 'It was Merton of the Movies. What did you play?' 'I played the assistant director.' We talked for awhile, and I said 'Well, you've got other people to see, you want me to read?' 'No, no you fool. You've got the part.'

Curiously, that started me...Buster was working magic. Buster was dead 10 years by then. Buster died February 1, 1966. I started working, began to do a lot of television, I was a regular on *EIGHT IS ENOUGH*.

"*CHINA SYNDROME* (79) came about in a very interesting way. My best friend, Bill Darret, married Diana Douglas, after she divorced Kirk, and they lived in Connecticut and Bill helped raise Joel and Michael Douglas, the two children. They were very young when that happened.



Karen with Christopher Allport, Karen Black and Hunter Carson in INVADERS FROM MARS

I think Michael was about 8 when they got married, and Joel was about 6. So I knew the boys very well, and Michael always admired me because I always had great Jaguars, I had a Mark IV Jaguar, I had an SSI, I had great racing Jaguars, and Michael was a car nut. Michael would always say 'Gee Mr. Karen, is that an 8 banger or a 12 banger?' And, years later, when we went to a party at Bill and Diana's house, and Michael was there. He said 'Jimmy what are you doing in California?' I think it was 1977. 'I've been here a couple of years.' He said 'Are you working?' I said 'Yeah.' He said 'Oh, I'm producing a picture called *THE CHINA SYNDROME*, there's a wonderful part for you in it.' And that's how I got into that. I think Jim Bridges was a little thrown by Michael putting in a couple of friends, but he later said it was okay, because it worked out well, it was a good part for me. It's a wonderful movie by the way. Still shows a lot."

He was also in *THE JAZZ SINGER* (80) "Oh, I don't even want to discuss that. I was on that picture for a while. They shot that picture twice, really. They kept changing everything. That picture was a mess. I don't want to go into it. I mean it's very personal, I mean not for me, but for them. There were a lot of problems with that. And Laurence Olivier, the script problems...at one point Catlin Adams,

very nice woman—and a very good actress, at one point she was his sister, and then at one point she was his wife. We waited around a lot in that picture. Just sitting there, waiting. I remember he (Olivier) said 'If they're looking for me tomorrow, they won't find me. I'm going home. I've shot this picture twice.' And a terrible time cutting the picture. A lot of my stuff got cut. I sat in a control room, I was the producer who discovered him (star Neil Diamond). I sat in a control room for about a week, listening to him sing 'Hello.' And I sat there with Catlin Adams, and we kept admiring how wonderful he was in this song, and the whole thing was cut out. I mean there was a lot cut out. I don't think I have anything in that picture. That happens occasionally. It's heartbreaking when it does. It's really not your fault, often...you get paid....

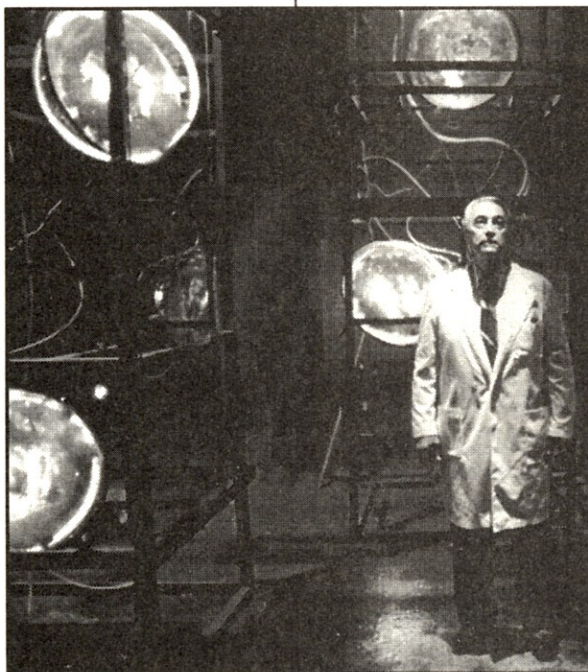
"We were in East Hampton, my wife's family lives in East Hampton, she was raised there. I got a call from my agent Mary Ellen White, darling woman, who I really just adore. She's one of the greatest agents of all time. Mary Ellen White called me in East Hampton and said 'Do you know a guy named Spielberg?' and I said, 'No,' and she said 'Well, he's doing a movie called POLTERGEIST and he wants you for it. He's offered a very good figure—more than you've been making and I wonder why? I hope he's got the right man!' I was nervous too because she said 'This doesn't happen very often, he doesn't want to see you or anything. He wants you to get back to Hollywood and start having clothes made. Go to MGM...there'll be a car...get out here as soon as you can...let me know what plane you're on, there'll be a car to take you directly to MGM, you're going to start shooting.'

"After the first week shooting POLTERGEIST, Steven always had a little wrap party on Friday nights, feed everybody, very pleasant. I was sitting there and said 'Steve what made you think of me for this part?' He said 'Oh, the night before we were casting it, I turned on the television and saw you on CAPRICORN ONE, and said get me that guy.' Buster again. Everything connects...Tobe Hooper was the director of that picture, and when he was going to do Dan O'Bannon's RETURN OF THE LIVING DEAD, called me in on that, we decided I would do it, and then he got stuck over in Europe on LIFEFORCE, it took longer to make, a very difficult picture to do, and so they let Dan direct his own picture, and Dan kept me. That's how it goes. So they were all of those things. I just kept working. I am very lucky, very lucky because I am an older actor, and I'm still hired. I just finished, probably had the best year of my life. I did CONGO, small part—actually it was bigger, got cut a little bit, for Frank Marshall who produced, he directed it, and he produced POLTERGEIST. It is a community and the people try to keep it that way."

Horror fans always remember Karen from RETURN OF THE LIVING DEAD (85). "It was slapstick horror. Ours was a little bit different. Ours, I think was a little bit sophisticated. My wife calls it my opera performance. She thinks it's very operatic. One of my

favorite scenes, when I find out the split dogs are alive...trying to kill it with a crutch! I love that moment. Unfortunately, they didn't have a shot, they didn't have time to do the proper coverage on that, when he hands me the pick-ax, and he says, 'When he comes through the door, you pick-ax him.' It was a tough one to do because you were wet and slimy all the time. The most uncomfortable, you were physically uncomfortable. You were always wet. I read the script and I loved the script. And I must tell you, to his own credit, very often when an author is directing his things as Dan O'Bannon did, all they think of 'Am I going to hear every word?' Dan never had that. Never had that. I mean we were improvising. I talked constantly, I mean I never shut up, and an awful lot of that is ad lib. Dan said 'That's right! That's right! Keep it alive.' I mean 'Watch your tongue if you want this,' and 'It's a good question Burt,' things

like that. Oh, I love Linnea Quigley, she's such a nice girl, such a sweet girl. And Tom Matthews was wonderful. He's my sidekick, my protege. I was his mentor, a wise guy, I think I embarrassed my son with some of these movies. Physically that was a very tough one to do. I mean all that jumping, and running, and climbing, and uh...I had a tough time by the way, I'll tell you...I love Dan. He's a wonderful man too, he's strange, mysterious, complicated, and a wonderful man." Karen returned for RETURN OF THE LIVING DEAD 2 (88). "It was a pleasant experience with the actors, it just wasn't as good a script. And a picture in which the kid is really the lead, is not as interesting to do for horror, I don't think. For comedy horror. Dan wasn't there. That's all I'll say about it."



THE UNBORN

INVADERS FROM MARS

(86) was by Tobe Hooper. "Oh that

was tough work! Climbing out of that sand pit, and running up the hill at the end...I didn't have any makeup on in that picture. I didn't use makeup in that picture, because it was too dirty in the sand pits. And, oh, the haircut. My hair was a buzz hair cut, that's why. I love working for Tobe. Tobe is a wonderful man. Tobe Hooper is one of the nicest men I've ever met. I'm crazy about him. He's a good director, he's a really theatrical person. He's a smart man too. I'm telling you, Tobe's a brilliant, brilliant technician.

"I'm crazy about (Oliver) Stone, too. I was on another picture, I was on UP CLOSE AND PERSONAL with Robert Redford and Michelle Pfeiffer. Stone called me and said 'Do you got any free time? I want to put you in NIXON.' So I said 'I don't know when I'm not working,' he said 'Find out when you're not working, and I'll find something for you.' So, I found out I'm not working the following...he said 'Okay, then you're going to play Bill Rogers, Secretary of State, it's a small part but I want you in the picture.' The scene I was in was with Paul Sorvino who plays Kissinger awfully well, awfully well. Anthony Hopkins is brilliant. He's absolutely brilliant in the film."

Karen is glad his son is not in show business though. "No, thank goodness. I'll tell you why, why I think we say it. Because

when I came into the business, I've been acting for a long time. I've been acting for a long time, I've been working since '39, but it was romantic...I mean, nobody thought about making any money, you thought about getting good parts, maybe becoming a star, but you never thought in terms of money. It was romantic, parties, girls, you know, that sort of thing, but you didn't think about money. Now it's all anybody thinks. It's all bottom line, and the romance has truly gone out of it. I'm not being critical, I'm saying that's the way it is. My son's an artist. His name is Reed, named for his mother's family, he's a woodworker, designs furniture, builds furniture, has a studio under the Brooklyn Bridge, big, big place. From the time he was 12 years old, he began to work with wood. Always fascinated. I stuck him in a show once in summer stock with Barry Nelson. We were doing a play."

What are James Karen's own favorite features? "RETURN OF THE LIVING DEAD, the first one. I'm very proud of. POLTERGEIST. A lot of people see POLTERGEIST over and over and over again. CHINA SYNDROME, can't laugh that one off. You see that today, and it's just as pertinent today as it was then, almost twenty years ago. I'm very happy, I love WALL STREET. It was not a great part, but Oliver helped me and let me go and let me ride with it, and then when he liked what I did, he featured it, focused on what I was doing. I loved HARBODIES II, doing it, it's not a good picture, but I liked the people, we were 12 weeks in Greece. My wife and I were in it. We're in the movie in the movie, my wife played the director, and I played the producer. We had a good time. We're still all friends, all of us, the kids in Greece, and the Americans, and we worked with a Greek crew. I go back to Greece all the time, we made a lot of friends there and we sail there a lot. I certainly am glad I was in I NEVER SANG FOR MY FATHER, cause it's such a, I mean I had a small part, but it was a brilliant, brilliant movie. Those are my favorites. My wife says I'm like the British Empire, the sun never sets on me. There's always something of mine showing in residuals somewhere."





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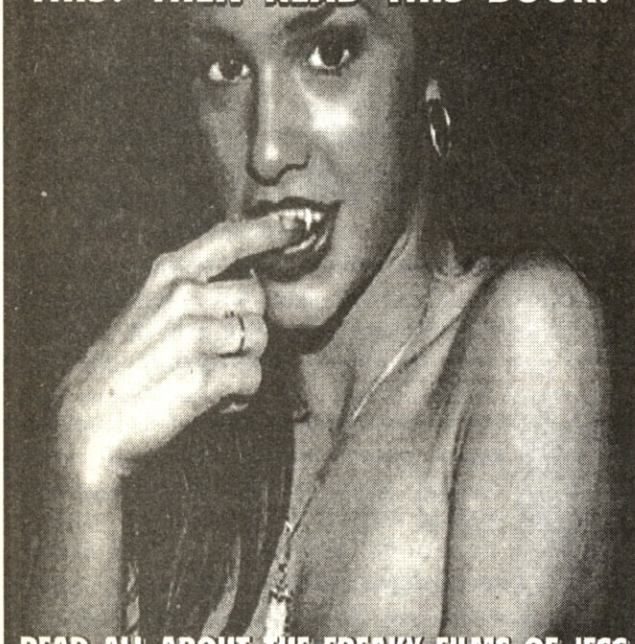
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SPARE PARTS

By DALE
ASHMUN



Long time SPARE PARTS readers may remember sending me pluggable items at my East Village slum on 1st Ave. I just got back from a vacation to my old turf so I'll kick off with some NYC flavored data...

FISHIN' ON AVE. B DEPT... A frothy toast to the Hound and Roscoe for opening one of the finest saloons in the world. I'm talking about the LAKESIDE LOUNGE on Ave. B at E. 10th St. Mix fine bands (saw Dee Ramone's new band with Joey Ramone guest vocalizing), no cover charge, a juke box selection of incomparable rockin' sides, plenty tasty booze and you may never leave this joint til

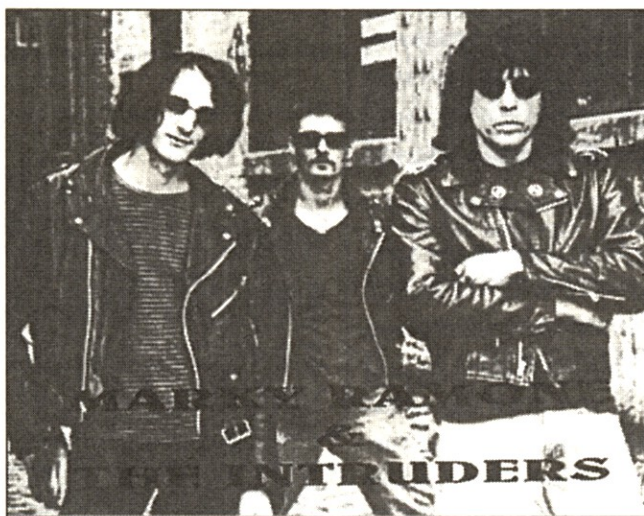
they boot you out at 4 AM. I also slugged down a few beers at Deb Parker's latest conceptual watering hole The BEAUTY BAR (231 E. 14th St.) Check out select items from Deb's vast collection of neat stuff while imbibing your favorite cocktail. Speaking of collections of neat stuff, be sure to seek out Larry Fisher's SPACE AGE BACHELOR PAD (77 E. 10th St.) and get lost among the esoteric array

of junk, all priced to move, Buddy! Congrats to Ted Gottfried on finding a spacious new location for SEE/HEAR. Go visit the store at St. Marks near 2nd Ave. and check out the largest selection of zines anywhere. I also got a chance to catch up with Billy Miller and Miriam Linna at Kick's international headquarters where they laid a bunch of essential NORTON product on me, including a new Dictator's 45 "I Am Right" b/w "Loyola," a wonderful Flaming Groovies CD "California Born And Bread," and Vol. one of their controversial Bobby Fuller CD project "El Paso Rock." (See ad for Norton adress). Selwyn

Harris, master mind of the sorely missed HAPPYLAND has been wreaking his unique brand of editorial mayhem as the grand poo-bah at GENESIS for the past year. But heck, with staffers like Peter Landau and former Screw art director Kevein Hein plus freelance work from sych stalwarts as Danny Hellman, Kate Fallon, Lynn Von and Mike McPadden, Genesis is sort of like Happyland with glossy gash layouts!

COMIX KEEP COMING DEPT... As always, lots of funny books to boost, so let's breeze on... LOVELY PRUDENCE #2 (\$3 to All The Rage Comics, Box 721 Times Sq. Station, NYC 10108) spotlights the

nefarious misbehavior of a twisted tot named Prudence who resembles a living abortion. Suberb sickness from the pen of a guy named Maze. From the Great White North comes THE LAND OF NOD by Jay Stephens (\$3 to Black Eye Pro., 5135 Parc Ave. #5, Montreal. QC H2V 4G3 Canada). The premiere ish features the wacked outer space adventures of Space Ape #8 and his sidekicks Kip and Les. Black Eye also



sent us BERLIN by Jason Lutes, a beautifully rendered tale set in 1928 that chronicles the rise of Nazism in Germany. Catalogs of Black Eye Products are yours upon request. MONSTERS EXTREME #1 (\$3 to Em Gee Comics, 328 Las Palmas, Modesto, CA 95354) is a unique project by Michael Goodell. After meeting Bob Clarke, creator of the classic HIDEOUS SUN DEMON at a comic convention, Clarke encouraged him to write a sequel to the film. Goodell did so, creating a screenplay called HIDEOUS SHE DEMON which he has turned into a graphic novel to help promote a film sale. Roger

Corman's COSMIC COMICS continue to turn cool old Corman films into cool new comics. Check out DEATH RACE 2020 by Pat Mills, Tony Skinner and Kevin O'Neill for a continuation of the car crash carnage kicked off in director Paul Bartel's DEATH RACE 2000 (\$3 to Cosmic Comics at 6855 Santa Monica Blvd. #406 L.A., CA 90038) LEX EICON AND THE NUMEROLOGIST (\$3 to Cremo Studios, Box 101374, Ft. Worth, TX 76185) is an odd collection of vignettes based on the alphabet and the numbers 0-9, written by Jerome McDonough and illustrated by Michael H. Price. Lucky New Yorkers get to chuckle at Sam Henderson's strip THE MAGIC WHISTLE in New York Press for free each week. For the rest of you, Sam thoughtfully compiles his bent outlooks on life periodically, so treat yourself to THE MAGIC WHISTLE #9 by sending a measly \$3 to him at 14 Bayard St. #3, Brooklyn, NY 11211.

BARKEEP, LEAVE THAT BOTTLE

DEPT... You'll find "Booze humor, booze finger puppets, booze gags, booze goofaws" and more in THE VERY VICKY JUNIOR HEP-CAT FUNBOOK (\$9 to Meet Danny Ocean, Box 383286, Cambridge, MA 02238) by John Mitchell and Jana Christy. The creators of Vicky Junior pay homage to the joys of inebriation with help from tons of guest artists including Stephen Bissette, Evan Dorkin, Bob Burden and Dave Sim.

COOL CATALOGUES DEPT... 3 Stooze fetishists will dig the STOOGE-MORE catalogue (\$2 to Ken Yonel, Box 292307 Columbus, Ohio 43229) offering neckties, fridge magnets, T-shirts, dolls and a mass of goodies to enhance your Three Stooze universe. If your fetishes run more towards messy, bloody shaved, pierced and/or tattooed naked babes check out the FLASH VIDEO catalogue (\$1 plus "over 21" statement to Box 410052, S. F., CA 94141) Flash also distributes the Charles Gatewood "Weird" series of videos. Bart Plantenga sent me the AUTOMEDIA listings, an eclectic selection of books and music including his book WIGGLING WISHBONE (SASE to Automedia, Box 568, Williamsburgh Sta., Brooklyn, NY 11211) Send a stamp to BURNING CHURCH ENT, 865 Olga St., New Orleans, LA 70119 and you'll receive Glen Wilson's remarkable T-shirt catalogue. Annoy members of the religious right by sporting a "Jesus saves sinners and redeems them for valuable coupons" shirt. I always get some conversations started when I wear my "Ted Bundy - Well Done" shirt, especially when folks get a load of the photo of Ted's fried head after his date with ol' Sparky in a

Florida prison.

OBSCURER CULTS DEPT... The Holy Church of Moo sent us their tract, "A CALL TO CUD" and you can receive a big ol' batch of their propaganda ("Mooism. It's Not Just A Religion. It's A Way Of Milk") by sending \$3 to S.C. Taylor, Box 2263, Pasadena, CA 91102. If You're in need of instant de-programming from your current cult, send one thin dollar to Karen McBurnie and Jon Hammer for their inspired "MINI-TREND" #1 featuring scoops on "The Death Of Cool" and rock band's uniforms (Karen and Jon also created the sublime GOOF-BALLS and I hope they put a new issue of that out toot sweet).

A FLY WENT BY DEPT... Lee R. sent in a copy of ALLEY CAT #5 which looked like a horror film zine but turned out to be a story he describes as "proto-



pulp, a seething stew of B-culture vileness" titled FEAST OF THE FLY (\$1 to Lee at Box 1421, Oshkosh, WI 54092) Buzz City Press sent us Jeff VanderMeer's fantasy novel DRADIN IN LOVE, a romantic quest set in a bizarre world complete with surreal illustrations by Michael Shores (\$11.50 ppd to Buzz City, Box 31890, Tallahassee, FL 32315) LUMPS PUMPED FROM THE SUMP collects a batch of poetic rants and a few short stories by Bob Zark. For more info on the prolific Zark send an SASE to Panic Button Press, Box 1905, Stuyvesant Sta., NYC 10009.

LAST BUT NOT LEAST... Thanks to my Atlanta connection Barb Golaszewski for sending the rockin' debut EP by her band MAN'S RUIN. Write her at Box 5652, Atlanta, GA 30307 for a free Man's Ruin sticker and more date and this and other GMM Record releases. Well, Parts fans, Ten-Four, there ain't no more!

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Fanzines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for prices or subscription rates.

AFTER MIDNIGHT (#10, \$4) Vampire actors William Marshall and Robert Quarry at Fanex 9, THE DAY THE EARTH STOOD STILL, George Stover on acting in DRACULA'S WIDOW and reviews are in this 32 pg. zine (formerly known as Bits And Pieces). Todd Buttery, 5023 Hilltop Acres Rd., Perry Hall, Maryland 21127.

ANGELS IN DISTRESS (#2, \$4) is a spiral bound zine featuring movie and book reviews, San Francisco adult theatres and Bob Hope going senile in public. Half of the 32 pgs. is taken up by editor Chris Campbell's comic strip (dedicated to Lucio Fulci). Write Campbell and Greg Goodsell at 4100 Lake Washington Blvd. N #3202, Renton, WA 98705.

BAD TRIP (#9, \$6) Interviews with Wayne Cochran (from Georgia) and a member of ? And The Mysterians are here along with The Music Machine, many current bands (Flat Duo Jets, Man Or Astroman...), Sleazefest, the IT'S HAPPENING show and lots of music reviews. 64 pgs. 4325 John Wesley Dr., Dallas, GA 30132.

CARBON 14 (#9, \$4) Interviews with Andrea Juno (formerly of Re/Search), Richard Kern, Jayne County and porn star Tiffany Million are in this high quality paper strange culture and music zine along with color sections and a free E. P. Starting with #10, each issue will include new issues of Exploitation Retrospective (reviewed here in the past). Larry Kay, Box 29247, Phil., PA 19125.

CHILDREN OF CAINE (#1) covers and reviews gothic, metal, industrial, ambient... music and includes reviews of some Jorge Buttgeret and modern mondo movies. Bill Connolly, Box 9400, Waterbury, CT 06724.

CLE (#4, \$12 ppd.) It's 88 digest size pgs. featuring a look at Cle bands of the 80s, and newer Cle area bands like Cobra Verde, Craw, New Salem Witch Hunters and New Bomb Turks and, oh yeh, 2 whole CDs packed with rare Cle area music (70s to brand new) including The Pagans (and Mike Hudson), X-Blank -X (and John Morton's Amoebas), Rocket From The Tombs (and Peter Laughner's original "Ain't It Fun") and The Dead Boys. Publisher Karen Ellis is at Box 16613, Cleveland, Ohio, 44116.

DRACULINA (#28, \$5.95) is now 68 pgs. (some in color) on slick paper and still concentrates on indy horror and exploitation movies and sexy and/or nude shots of actresses in them. This one features Lorissa McComas (VIRTUAL DESIRE) and Sasha Graham (ADDICTED TO MURDER) plus an (old) interview with Uschi Digart and a look at the career of Terry Moore. Box 587, Glen Carbon, IL 62034. Draculina also sells other zines (including this one) mail order.

ECCO (#21, \$5.95) has managed to interview some (until now) obscure cinematographers who tell fascinating tales of the lowest budget movie work around. Werner Rose shot the OLGA movies and THE SMUT

PEDDLER (!), C. Davis Smith (who also directed THE GIRL FROM S.I.N.) was the man who shot most of Doris Wishman's movies and Charles Lamont shot porn moves like THE DEVIL INSIDE HER. Editor Charles Kilgore (who hates Blockbuster Video) also reviews books and movies. 62 pgs. Box 65742, Washington D. C. 20035.

EUROPEAN TRASH CINEMA SPECIAL (#1, \$6) is an interview with Jesus Franco. #2 will be Ricardo Freda. Craig Ledbetter, Box 5367, Kingwood, TX 77325.

EXPLOITATION JOURNAL (VOL. 2 #5, \$4) features interesting interviews with directors Donn Davison (SHANTYTOWN HONEYMOON) and Norman J. Warren (BLOODY NEW YEAR), AIP biker movies, Curly Howard's acting after his strokes, and a look at alcoholic movie stars, pointing out that Ringo acted in movies with Richard Burton and Dennis Price. 36 pgs. 40 South Brush Dr., Valley Stream, NY 11581.

FANTASY PIE (#15) includes a tribute to Photon, an excellent 70s fanzine, the end of The Gore Gazette and actual news articles about deranged people dressed as Santa and the Easter Bunny. The cover shows Captain Kangaroo looking like Stalin in a motorcade passing a marquee advertising RODAN. 12 pgs. plus a free still. 479 Sherman St. #3, Canton, MA 02021.

FROM PARTS UNKNOWN (#1, \$2.95) is about pro wrestling (around the world) with Mexican wrestling hero movie reviews plus the masked rock group Los Straightjackets. 32 pgs. Keith Rainville, Box 520, Hamtramck, MI 48212.

THE FUNNY TIMES (Vol. 11, #11, \$2.95) is a monthly 28 pg. newspaper (around since 85) containing political and adult theme comics from all over. Editorial cartoons, an important American tradition, are an endangered species with less local newspapers and more TV channels. I like seeing so many of them in one place (and Zippy too). \$21 for one year. Box 18530 Dept 8AA, Cleveland Hts., Ohio 44118.

GLAMOUR GIRLS THEN AND NOW (#12, \$5.75) features men's mag models Michelle Angelo (star of many 60s nudie shorts made by Bob Cresse and in movies like STREET OF A THOUSAND PLEASURES), 60s Playboy foldout Patti Reynolds and Natalie Jay (frequently on BAYWATCH). 78 pgs. Steve Sullivan, Box 34501,

Washington D. C. 20043.

GUILTY PLEASURES (#1, \$4.95) includes a William Lustig interview, looks at the careers of Laura (BLACK EMMANUELLE) Gemser and Jean Rollin plus reprints of three 50s horror comic stories and video and book reviews. 66 pgs. Editor Todd Tjersland also runs Threat Theatre mail order (see ad).

GUTTER TRASH (#4, \$5, ppd) has a lengthy interview with Jayne (former Wayne) County (from Georgia), dinner with Maila (VAMPIRA) Nurmi plus video, book and music reviews. 50 pgs. Mike Tsaros, 1740 Mulford Ave. #10-G, Bronx, NY 10461.



HIPSTERS MAGAZINE (#3, \$1) is a 28 pg. digest including some movie and record reviews, a Santo filmography and local (it's not too far from Philly) bands and clubs. Courageous Cat, Box 150 Alburtis, PA 18011.

HORRENDOUS! (#1, \$1) is 10 pgs. of horror movie reviews. Matthew Bradshaw (Box 3421, Manchester, NH 03105) writes for Factsheet Five, Cult Movies and others.

HUNGRY FREAKS (#3, \$3.95) Interviews with James Warren and Forry Ackerman highlight this "monster issue" along with voodoo movies, Thelonius Monk, anti Semitism in STAR TREK (the Ferengi), comics, art, fiction and music and zine reviews. 88 pgs. Miles Goodrich, Box 20835, Oakland, CA 91620.

KAIJU REVIEW (#10) is an impressive 56 pg. digest with news, reviews and info about Japanese giant monsters and robots in movies and on TV (this issue includes a SPACE GIANTS episode guide). Dan Reed, 301 E. 64th St., NYC 10021.

LAND OF 1000 VIDEOS (reviewed last issue) The correct address is 2003 Handley, Saginaw, MI 48602.

LITTLE SHOPPE OF HORRORS (#13, \$7.95) is a huge 136 pgs. (8 in color) on all these having to do with Hammer films and featuring the making of DRACULA HAS RISEN FROM THE GRAVE, TASTE THE BLOOD OF DRACULA and SCARS OF DRACULA and the late Michael Carreras. Richard Klemenson, Box 3107, Des Moines, IA, 50316.

LO-FI (#2, \$2) Los Straightjackets, the Rev. Horton Heat and the Dallas guy who made BLOODSUCKERS FROM OUTER SPACE are all here along with "retro culture" music reviews. Bennett Sobel, 123 W. 93rd St #2C, NYC 10025.

MEEKER MUSEUM NEWSLETTER (#3) concentrates on the "Secret career of Suzanne Pleshette." It's 8 pgs. from Jack Stalnaker, 4956 Milwee, Houston, TX 77092.

MIDNIGHT MARQUEE (#52, \$5) features THE MUMMY, THE CRAWLING EYE, Miklos Rosa and the usual reviews. This (now 68 pg.) zine is now in it's 33rd year (!). Call editor Gary Svelha (410-665-1198) for info about his Fanex 11 convention to be held in Baltimore June 20-22.

MISTER DENSITY (#7, \$2) The largest (24 pgs.) and apparently last (say it's not so!) issue of the "unofficial Crispin Glover fanzine" includes the newflash that there's a bootleg tape circulating of STAR WARS scenes with dialog from RUBIN AND ED edited in. Generic Mike (who hates Blockbuster Video) is at Westview Station, Box 172, Binghamton, NY 13905. Meanwhile watch for Glover in THE PEOPLE VS. LARRY FLYNT.

MONSTER SCENE (#8, \$5.95) features a look at all of Forry Ackerman's film appearances (with rare pics), make up legend Jack Pierce, Hammers Karstein movies, the VAMPIRELLA movie, plus reviews. Like most issues this has new color cover art by Basil Gogos. 52 pgs. Stephen D. Smith, 1036 South Ahrens Ave., Lombard, IL 60148.

MURDER CAN BE FUN 1997 DATEBOOK (\$3) This (final?) digest size datebook features the best of all 9 previous editions. There's an assassination, natural disaster, famous murder or birth or death of a famous killer for every day of the year. I was born on the same date as Al Capone and the day I'm writing this, a shooting spree in Montreal killed 14 women. Also ask John Marr (Box 640111, S. F., CA 94164) about his new MCBF comic books.

SCARLINGTONIAN (#11) is 4 pgs. featuring the career of the "great lesbian thespian" Nancy Kulp (from Harrisburg, PA) and humor (some local based). Zachariah M. Smith, RR6-24 Valley View Rd., Pleasant

Valley, PA 12569.

SCREAM (#8, \$5.95) includes articles on BILLY JACK, LAST HOUSE ON DEAD END ST. and GHOST STORY, an interview with William Lustig, Forry Ackerman's fave films since 78, Andy Milligan and reviews. 60 pgs. Darryl Mayeski, 490 S. Franklin St., Wilkes-Barre, PA 18702.

SCR(i)PT (Vol. 2 #4, \$6.95) is a 60 pg. zine that deals with writing and selling movie scripts. This one includes writing for animation, the career of John Sayles and an interview with Lowell Ganz and Babaloo Mandel. Shelly Geatty, 5683 Sweet Air Rd., Baldwin, MD 21013.

SPAGHETTI CINEMA (#65, \$6 ppd) is 50 xeroxed pgs. featuring Sergio Corbucci movies (including his MINNESOTA CLAY and THE MAN WHO LAUGHS), detailed filmographies for the late Lucio Fulci and Luigi Pistilli and "dancing girls in Peblum." William T. Connolly, 6635 DeLongpre #4, Hollywood, CA 90028.

TAILSPINS (#27, \$3) includes a detailed researched look at midwestern bigfoot sightings, the Rev. Jim Jones, a rare interview with Buck Ormsby of Seattle's Wailers, bands like Gas Huffer and lots of music reviews. It's 100 pgs. Brent Ritzel, Box 1860, Evanston, IL 60204.

ZERO ZERO (#1) is only 6 pgs. but it includes a good interview with director Nick Garris and some fiction and art. Jon C. Gernon, 6 Larch Ave. #3, Troy, NY 12180.

FOREIGN

ASIAN EYE (#2, \$5) A history of Gyonshi (hopping vampire) movies with lots of reviews, interviews with Jackie Chan and director Stanley Tong, recent John Woo, Tsui Hark and Ringo Lam movies and many more reviews are in this infrequent (it's from 95), but very knowledgeable 96 pg. digest. Colin Geddes, 253 College St. #108, Toronto, Ontario, Canada M5T 1R5 (money orders only).

BAAD MUTHA@*!#ERS Vol. 1 (Midnight Media, \$8 ppd.)

Around 2 dozen blaxploitation movies (all but 2 from the 70s) are reviewed in this 44 high quality pgs. digest and Rudy Ray Moore (interview) and Pam Grier (filmography and color 2 pg. COFFY ad) have their own sections. Some reviews are by Americans Steve Puchalski (Shock Cinema) and Mike Accomando (Dreadful Pleasures). Paul J. Brown, Midnight Media, The Barn, Upton Lodge, Hamerton Rd., Upton, Cambs., PE17 5YA, England.

BRIGITTE LAHAIE - A PICTORIAL BIOGRAPHY is a 50 pg. digest (written by Dominique Malacarne) on the career of the (usually blonde) 70s French porn star (also in HENRY AND JUNE and Franco and Rollin movies). With lots of sexy and nude pics (some in color), ads, quotes from Lahaie (real name: Brigade Van Meeraegue) and a complete filmography (by Lucas Balbo). From Media Publications, Unit C, 2 Leswin Place, London N16 7NJ, England.

CLANG BANG CLANG (#3) All things concerning Charles Manson, are in this 52 pg. digest, including movies filmed at the Spahn Ranch and movies with Manson references (John Waters used them decades before Oliver Stone). You also get a petition to fill out demanding Manson's parole. Robert Lawson, 599b Yonge St. #201, Toronto, Ontario, M4Y 1Z4, Canada.

EVERYTHING BUT THE NIPPLE (Midnight Media, \$10 ppd) Actress Valerie Leon (BLOOD FROM THE MUMMY'S TOMB) is interviewed and there's a film list, but mostly lots of sexy pics. Leon was also in several CARRY ON comedies, 2 Bond films, REVENGE OF THE PINK PANTHER and QUEEN KONG! See Baad Mutha... for address.

HEADPRESS (#12, \$6.50) includes De Sade movies, bizarre



Lina Romay

Mexican LPs, London's best graveyards, an interview with Russ Meyer, reviews (books, movies, music) and the usual photos of actual severed heads, blown apart bodies.... 72 pgs. Box 160, Stockport, Cheshire SK1 4ET, England.

INFINITY (#4, £2.50) seems to be England's slicker version of Starlog, (the much more interesting Dark Side, from the same publishers, is their Fangoria). Topics include INDEPENDENCE DAY, LOIS AND CLARK (episode guide), X FILES and other cult TV shows plus video reviews. Starlight Pub., Box 36, Liskeard, Cornwall, PL14 4YT, England.

THE LINA ROMAY FILE (\$12 ppd) is a 100 pg. digest on the career of Jesus Franco's companion and frequent star. Since 72, Romay (real name: Rosa Maria Almirall) specialized in sex roles (both simulated and hardcore). With lots of sexy and nude pics, interviews with Romay, ads, and a filmography. Tim Greaves/One Shot, 118 High St., Eastleigh, Hampshire SO50 5RL, England.

MISTY LANE (#14) includes The Chesterfield Kings, Kenny And The Kasuals, The Haunted, The Music Machine, Sundazed Records, garage rock scene reports from various countries and reviews of records and B movies. 64 pgs. (in English). L. A. Pascucci, 66 00168 Rome, Post. Ag. #97 Italy.

THE NEXT BIG THING (#26) The first issue in ages of this unique hand lettered, square, 45 sleeve shaped 48 pg. music zine includes a Dick Dale interview, producer Dan Penn, The Nomads, The Blasters and Supersuckers plus a free Mono Men 45. Lindsay Hutton, 20 Albert Ave., Grungemouth, Stirlingshire, Scotland FK3 9AT.

OX (#24, DM 6, 90) includes lots of bands (Cosmic Psychos, 7 Year Bitch, Pansy Division, Jawbox...), comix and music, movie, book and fanzine reviews (all in German). A free CD features 27 bands. Joachim Hiller, Box 14 34 45, D-45264 Essen, Germany.

PURPLE MONKEY DISHWASHER (#3, free with SASE) is a 28 pg. digest featuring "Babes of Bad Films" (Amy Yip, Kitten Natividad...), the band Granny's Lips and reviews. Eddie Trojan, Box 18, Modbury North, S.A. 5092 Australia.

SAVAGE (#1, \$3) has interviews with bands (Unsane, Daytonas...), Tim Warren (of Crypt Records) and cartoonist Max Andersson and music reviews. 42 pgs. (in English). Hildebrand, Margaretav., 26 G, S-187 74

Taby, Sweden.

SHE (Vol. 2 #7) is mostly part 1 of an extensive 2 part Women Behind Bars reviews section, containing lots of photos (the AMAZON JAIL centerspread is in color) and video box covers. Jewel Shepard is on the cover of the 36 pg. zine. Cameron Sholes, 20 Patrick St. #811, Toronto, Canada M5T 2Y4.

SHE DEMONS (#2) is a 36 pg. digest (in Portuguese) featuring Julie Strain, Elvira, Traci Lords, Monika M and Brinke Stevens (also on the cover) who visited Rio last year. With some comic art and nude shots.

Cesar Souza, Rua Riachuelo 1334 s. Porto Alegre RS cep 90010-273, Brazil.

SOCKAMAGEE! (#4, \$1.50 + postage) features music reviews (live and recorded) and 70s blaxploitation movies. It's 20 pgs. Steve Richards, 2037 Stainsbury Ave., Vancouver, B.C., Canada V5N 2M9.

SUBWIRE DESIRES (#6, 70 francs) features lots about the Cramps, a trip to California, record reviews plus a guide (list) to over 1000 tapes reviewed in PSYCHOTRONIC! Previous issues featured Frank Henenlotter, Brinke Stevens, Johnny Legend, Traci Lords and The Cramps (in every issue). 42 pgs. (in English). Dirk Roeyen, Box 108 Antwerp 1, B-2000 Antwerpen, Belgium.

TERENCE FISHER - ONCE UPON A TIME THERE WAS A SAILOR (Horror Pictures, \$6) is 40 pgs. (8 in color) of rare photos and posters from the films of the famous Hammer studios director.

With the expected Lee and Cushing titles plus many of Fisher's lesser known movies and an intro by Ronald Borst. See our mail order section.

UNCUT #3 (Midnight Media, \$8 ppd.) has 20 lengthy reviews of videos cut or banned in the U.K. and compares two video versions of I SPIT ON YOUR GRAVE. I like the list of how much footage was cut from various features by the BBC and editor Paul Brown's editorial ("We are one of the most heavily censored countries in the world yet still have tabloid attacks blaming crimes on the influence of video violence"). See Baad Mutha... for address.

In the last issue Garbage Pile is actually Garage Pile and Bob (not Noel) Plante edits Disturbed.

PV



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ACTS OF CONFESSION '72. Kim Durey. Cyndee Summers. Nun taking final vows tormented by recurring dreams in which she has sex with nuns, priests & friars. Historically accurate Renaissance artwork with beautiful production values. 1st time on video! D: Anthony Spinelli

AFFAIRS OF JANICE '76. Annie Sprinkle. C.J. Laing. Zebedy Colt. Husband insane with jealousy plots double murder executed by spraying victims with silver paint & suspending them from ceiling. Annie does her specialty! D: Zebedy Colt

ANAL ULTRA VIXENS 1970-79. Linda McDowell (pictured). Vanessa Del Rio. Lisa Deleew. John Holmes. Busty starlets in superior all anal loop collection. Disco soundtrack.



ANNA OBSESSED '77. John Leslie. Annette Haven. Constance Money. Leather clad stalker violates women at gunpoint in powerfully erotic thriller. Uncut.



DEVIL'S DUE '75. Andrea True. Young runaway escapes abusive men, finding happy home with cult of satanic lesbians. Slow-motion scenes of sacrifice!

BARONESS NICA '75. Cruel, foul-mouthed dominatrix scars up lowly slave with severe whipping- Ultra perverse New York sleeze.

BIZARRE STYLES '81. Annie Sprinkle. Vanessa Del Rio. Fashion show becomes carnival of painful perversion. Uncut Avon Production!

CALL ME ANGEL SIR! '76. Annie Sprinkle. Depraved Aunt seduces and abuses orphan girl. You will see Annie fuck a dwarf!

THE DEVIL INSIDE HER '76. Terri Hall. Zebedy Colt. Annie Sprinkle. Annie endures heavy G/S humiliation in demon-infested tale of sexual mayhem. Debut classic by Zebedy Colt. Uncut.



THE CHATEAU '73. Sandy Carey. German slavers capture and brutalize beautiful woman. Includes Bonus S/M footage.

CANDY STRIPERS '78. Chris Cassidy. Amber Hunt. SCREWS' best film of the year 1978. HUSTLER'S Highest Rating! Best copy ever made available! From a mint UNCU 16mm print!

CHINA DESADE '77. Linda Wong. Mercenary infiltrates den of crazed sadist to free Chinese girl from fiend's web of whores and horror. An overdose of sex & violence.



THE CHEATERS '73. Rick Cassidy. Bikers torment & rape rival gang's big-breasted cycle chicks. Homecoming queen from "Swinging Sorority Girls" does hardcore.

CUMMING ATTRACTIONS V.2. 85m. Tattooed Ladies, Illusions of A Lady, Blue Heat, Fetishes of Monique, Forbidden Ways, Badge 69, Insatiable, Porno Mondo, Tijuana Blue, Million Dollar Mona (Candy Samples), Mindblowers & 26 more 1st time on video XXX trailers.



DOMINATRIX WITHOUT MERCY '76. C.J. wears panties overhead while two men abuse her. Vanessa barks like a dog. Jamie swallows a dildo & hides in a closet for 3 hours. Marlene showers her slave with humiliation. Classic.

DOUBLE FEATURE #1
FLOSSIE A VENUS OF 15 '73. Variation on Lolita theme based on a story by Algenon Swinburn. **FANNY HILL** '73. Story of 15 yr. old orphan ending up in English house of ill repute. Based on the story by John Cleland.

DIVERSIONS '76. Beautiful women on lonely train ride imagines sex with a vampire, rape by soldiers, bloody knife murder & much more!... Ultra Rarity from England.

THE DOMINATORS circa '75. Early rare loops document extreme S/M dominatin in SWEET BITCH. WHITE SLAVE. MASKED RAPISTS. SADIIST ORGY. MISTRESS OF DARKNESS. KISS OF DEATH & many more!



ECSTASY IN BLUE '78. Annie Sprinkle. C.J. Laing. Terri Hall. Hypnotic cult of women worship satanic guru's 10.5 inches & perform acts of degradation.

EUROSLEAZE circa '75. Extremely rare loops from Germany-beautiful women, high production values & vivid color! Includes scenes edited from the U.S. release of SENSATIONAL JANINE.

FIRE DOWN BELOW '74. a.k.a. PERVERTED PASSION. Frank, a boozed up degenerate, cruises Hollywood searching for women to ogle, rape and murder. D: Cindy Lou Sutters (Ray Dennis Steckler).

FORBIDDEN SEXUALITY 1970-75. Documents Necrophilia, Barbaric Rape & Abduction, Hooked Amputee, G/S, F/F, Electrocution, Nuns, & more! WARNING: Attacks your senses with brutal, shocking imagery!

ELEVATOR '72. Candy Samples. Sandy Carey. Slender cutie pie locked in elevator makes sensual love to sweet man, while CANDY shows off bra busting talents.



HISTORY OF RAPE-V.2. circa '75. Documents rape in XXX cinema. WARNING! This film reaches the absolute limits in sexual brutality! Jamie Gillis goes insane with a butcher knife; Nazi's savagely tear into their female prey- and that's just the tip of the iceberg!



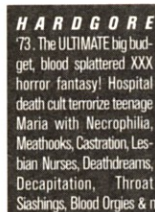
FEMMES DE SADE '76. Monique Starr. Abigail Clayton. Frankenstein lookalike abuses San Francisco hookers who get revenge at elaborate S/M party! HUSTLER writes, "unbelievably explicit in it's spectrum of sexual deviations..." D: Alex DeRenzy.

INVASION OF THE LOVE DRONES '79. Bree Anthony. Interstellar hornies known as the "Ora Gasm" invade earth with zombie love slaves! Uncut XXX version.

LITTLE ORPHAN DUSTY '76. Rhonda Jo Petty. John Holmes. Rapist bikers take lost runaway deep into the woods. Uncut.

MONA THE VIRGIN NYMPH '70 B/W. Fifi Watson. Bride to be refuses intercourse but loves giving head to fiancé & strangers. 1st XXX to gain widespread distribution. P: Bill Osco. D: Howard Ziehm. Best copy available anywhere.

MORE WAYS THAN ONE '73. Linda Loveall. Carla loves it up the rear. She keeps a dum dum on hand who goes to her ass like a dog to Alpo. Linda Loveall is one dynamite chick! A Backdoor Production.



HARD GORE '73. The ULTIMATE big budget, blood splattered XXX horror fantasy! Hospital death cult terrorize teenage Maria with Necrophilia, Meathooks, Castration, Lesbian Nurses, Deathdreams, Decapitation, Throat Sashings, Blood Orgies & more. Do not miss this film!

NIGHT CALLER '75. Monique Starr. Phone freak plays "mommy games" with hookers and torments lonely women. Grim, atmospheric sickie.

ORIENTAL BLUE '75. C.J. Laing. Bree Anthony. Jamie Gillis. Madame Blue, a procurer of female flesh, feuds with her ace pimp who refuses to release lovely young slave girl. Filmed in NYC's Chinatown.

ORIENTAL TECHNIQUES OF PAIN & PLEASURE circa '80. Annie Sprinkle. Mistress Candice. Hostage females witness a thousand abominable atrocities! An uncut Avon production.

PARTNERSHIP '73. Rene Bond. Rick Cassidy. Con artist takes buddy for ride in business scam. Features slender blonde in snakeskin panties & red leather boots! Includes Rene Bond in softcore version of KIM COMES HOME.

I WANT YOU '74. Uschi Digard. John Holmes. Psychiatrist uses "physical therapy" to cure sexually frustrated housewife. Uschi is hot in a leopard skin bikini!



PRIVATE, PRIVATE '73. Rene Bond. Rick Lutz. Private eye cracks lame jokes while outwitting incompetent bankrobbers. Rene makes it with a lovely Chinese Doll!

RAPE VICTIMS '75. Vanessa Del Rio. Bonnie suffers terrifying rape then visits clinic where victims unburden themselves of guilt feelings.

REVENGE & PUNISHMENT '76. Tara Chung. Angry woman goes after sleazy senator who killed her sister. Brutal S/M, gynecological exams, nasty nurses... Gritty, New York trash! D: Joe Davian.



DOUBLE FEATURE #5 - NIGHT OF SUBMISSION. '76. Annie Sprinkle. Vanessa Del Rio. C.J. Laing. NYC voodoo cult practice ritualistic S/M!
GIRL IN A BASKET '73. Rene Bond. Two freaks "Mommy & Daddy" kidnap virgin for use in twisted rape & fetish games.

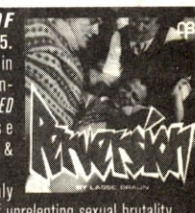
SEDUCTION OF LYN CARTER '74. Andrea True. Jamie Gillis. Married woman repeatedly defiled by demented sex researcher. Andrea's best. D: Anthony Spinelli.

SEX PROPHET '73. Rick Cassidy. Cyndee Summers. Nina Fause. Phony guru persuades women to suck him off with ramblings about the "poetry of life". Includes catchy original tune titled "Follow the Windsong."

SEX RINK '76. Teenage girls throw senior bash at local roller rink. Tight satin shorts, tube sox, super skates & glitter highlight this cum soaked gem! D: Cindy Lou Sutters (Ray Dennis Steckler).

SUBURBAN SATANIST '74. John Holmes. Barney, a weekend satanist, shrieks with evil laughter, spouts Lucifer mumbo jumbo to his horny flock & screws big-breasted Rosemary. Hail Barnabus! Includes bonus shorts LUCIFER'S LUST & THE SATANIST.

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- ☐ The Beyond ('81/ Libx.) Uncut, Lucio Fulci directs
- ☐ The Black Room ('81) Linnea Quigley, dark & kinky
- ☐ Blood Freak ('63) Connie Mason, H. G. Lewis dir.
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- ☐ Body Puzzle ('92) Lamberto Bava directs, Unrated
- ☐ Breeders ('86) Aliens rape naked women
- ☐ Cafe Flesh ('79) Uncut X-rated) Sexapades!
- ☐ Caged Heat! ('74) Barbara Steele in prison!
- ☐ Caligula ('79/UK) Uncut/Unrated/Malcolm McDowell
- ☐ Cannibal Girls ('72) Eugene Levy, I. Reitman dir.
- ☐ Cannibal Holocaust ('79/Ital.) Ruggero Dedato dir.
- ☐ Captain Kronos: Vampire Hunter ('73/UK)
- ☐ The Car ('77) James Brolin, Kathleen Lloyd
- ☐ Chinese Torture Chamber Story ('94/Chn-Eng sub) X)
- ☐ Count Dracula ('78/BBC TV) Louis Jordan, on T-160
- ☐ Countess Dracula ('71/UK) Ingrid Pitt, Hammer
- ☐ The Curse of the Mummy's Tomb ('64/UK)
- ☐ The Cut Throats ('76) Uschi Digard, Nazis!
- ☐ Delinquent Schoolgirls ('74) Michael Pataki
- ☐ Delirium ('74/Ital) Turk Cekovsky, Peter Maris dir.
- ☐ Demon Rage ('80) Britt Eklund, John Carradine
- ☐ The Demons ('72) Secured nuns! J. Franco dir.
- ☐ The Devil Doll ('64/UK) Yvonne Romain
- ☐ The Devil's Bride ('68/UK) C. Lee, Charles Gray
- ☐ The Devil's Own ('74) Joan Fontaine
- ☐ Die, Monster, Die ('65/UK/AIP) Boris Karloff
- ☐ Double Agent 73 ('74) Chesty Morgan is huge!
- ☐ Dracula Exotica ('80/X) Samantha Fox, V. del Rio
- ☐ Dracula Sucks ('79) X version/Unrated Adult
- ☐ Erotizice ('83) Nude aerobics w/Kitten Natawid
- ☐ Evils of the Night ('89) Newmar, T. Louise, J. Carradine
- ☐ Famous T & A ('82) Sybil Danning & nude clips
- ☐ Five Million Years to Earth ('67/UK) Andrew Keir
- ☐ Flesh Feast ('70) Veronice Lake's last film
- ☐ Forced Entry ('75) Tanya Roberts, Nancy Allen
- ☐ Frankenstein Created Woman ('67) Peter Cushing
- ☐ Frogs ('72/AIP) Ray Milland, Sam Elliott
- ☐ Fruits of Passion ('81/X) 'Story of O' continues
- ☐ The G.I. Executioner ('71) Angelique Pettyjohn
- ☐ Ginger ('70) Chen Calfaro in Bondage Thriller
- ☐ Grave of the Vampire ('72) Michael Pataki
- ☐ Homicidal ('61) Jean Arless, William Castle directs
- ☐ Ilsa, the Wicked Warden ('75) Dyanne Thorne
- ☐ Invasion of the Bee Girls ('73) Victoria Vetri
- ☐ I Spit on your Grave ('78) Camille Keaton
- ☐ Kronos ('57) Jeff Morrow, Barbara Lawrence
- ☐ Lady Stay Dead ('83/Aust) Gore psycho on the loose!
- ☐ The Lost Continent ('68/UK) Eric Porte, Hammer
- ☐ The Loves of Inna ('73) Uncut 'X', Jess Franco dir.
- ☐ Make Them Die Slowly ('80/Italian) U. Lenzi dir.
- ☐ The Man Who Could Cheat Death ('59/UK)
- ☐ Mark of the Devil ('69) Herbert Lom, Udo Kier
- ☐ Mark of the Devil II ('72) A. Daffing, R. Nalder
- ☐ The Monster Club ('85/UK) V. Price, J. Carradine
- ☐ Mr. Sardonicus ('61) William Castle directs
- ☐ Ms. 45 ('81) Abel Ferrara directs, Zoe Tamerus
- ☐ Ms. Magnificent ('77/X) Desiree Cousteau
- ☐ Myra Breckinridge ('70) Raquel Welch, Mae West
- ☐ Naked Super Witches of the Rio Amore ('77) Franco dir.
- ☐ Nocturna ('78) Nai Bonet, John Carradine
- ☐ Nuns of Sant Archangelo ('73/Ital./Libx) O. Muti
- ☐ Nurse Sherri ('78) Jill Jacobsen, Al Adamson dir.
- ☐ Opera ('88) Dario Argento dir., Cristina Marilach
- ☐ The Other Hell ('80/ Italian) Possessed naked nuns!
- ☐ Perils of Gwendoline ('84) Tawny Kitaen/Bondage
- ☐ Plague of the Zombies ('66/UK) Andre Morell
- ☐ Prehistoric Women ('68/UK) Christine Beswick
- ☐ Pretty Peaches ('78/X) Desiree Cousteau
- ☐ Rasputin, The Mad Monk ('66) Christopher Lee
- ☐ Robotrix ('91/X in Chinese/Libx.) Amy Yip
- ☐ The Steppord Wives ('75) K. Ross, Paula Prentiss
- ☐ The Strangers of Bombay ('60/UK) Guy Rolfe
- ☐ A Study in Terror ('65/UK) Holmes vs. Jack the Ripper
- ☐ Superchick ('73) Joyce Jillson, Uschi Digard
- ☐ Sweet Sugar ('72) Uncut) Phyllis Davis behind bars
- ☐ Swingers Massacre ('72) Uschi Digard
- ☐ Tarts in Torment ('93/X) Bondage w/ Ashley Renee
- ☐ Terminal Island ('73) Phyllis Davis, Marta Kristen
- ☐ They Came From Within ('76) Barbara Steele
- ☐ The Time Travelers ('64) Preston Foster, J. Hoyt
- ☐ Unhinged ('83/Unrated version) Most Violent!
- ☐ Vampire Circus ('72/UK) Adrienne Corri, Uncut
- ☐ Vampires ('74/Unrated/UK) Anulka, M. Morris
- ☐ The Vengeance of She ('68/UK) Olinka Berova
- ☐ The Viking Queen ('67/UK) Don Murray, Carita
- ☐ War Gods of the Deep ('65) V. Price, Susan Hart
- ☐ Working Girls ('74) Cassandra (Elvira) Peterson nude
- ☐ X-The Unknown ('56/UK) Dean Jagger
- ☐ Zombie ('79) Tisa Farrow, Lucio Fulci directs

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NEVER TO BE FORGOTTEN

CHRIS ACLAND (30), from Lancaster, England, was the drummer for the (Reprise label) band Lush. He killed himself.

WESLEY ADDY (83), from Omaha, was a serious stage actor, remembered for roles in Robert Aldrich movies. He was Pat Chambers in *KISS ME DEADLY* (55) and was in *THE BIG KNIFE* (55), *WHATEVER HAPPENED TO BABY JANE?* (62), *HUSH...HUSH SWEET CHARLOTTE* (64), *SECONDS* (66), *THE GRISSOM GANG* (71) and *NETWORK* (76). Addy also appeared on *THE OUTER LIMITS* and *THE INVADERS* and was a regular on several soap operas. He was married to actress Celeste Holm.

MOREY AMSTERDAM (87), from Chicago, was Buddy Sorrell in *THE DICK VAN DYKE SHOW* (61-66). The former vaudeville performer, radio star and nightclub "Human Joke Machine" was also in *MACHINE GUN KELLY* (58), *MURDER INC.* (60), *BEACH PARTY* (63) and *MUSCLE BEACH PARTY* (64), his own all star comedy, *DON'T WORRY, WE'LL THINK OF A TITLE* (66) and *WHEN NATURE CALLS* (82).

LUANA ANDERS (54), from CA, was in *REFORM SCHOOL GIRL* (57), *LIFE BEGINS AT 17* (58), *THE PIT AND THE PENDULUM* (61), *DEMENTIA 13*, *NIGHT TIDE* and *THE YOUNG RACERS* (all 63), *SEX AND THE COLLEGE GIRL* (64), *THE TRIP AND GAMES* (both 67), *EASY RIDER* and *THAT COLD DAY IN THE PARK* (both 69), *THE MANIPULATOR* (71), *GREASER'S PALACE* (72) and *THE KILLING KIND* and *THE LAST DETAIL* (both 73). Some later roles were in movies directed by Coppola, Nicholson, Robert Towne and others she knew from the Corman days plus *BORDER RADIO* (84) and *LIMIT UP* (89). Anders was on many TV shows including *ONE STEP BEYOND* and *THE OUTER LIMITS*. She had cancer.

ANNABELLA (Suzanne Georgette Charpentier) (86), from near Paris, was in (at 16) Abel Gance's *NAPOLEON*. A major star in France, she later married Tyrone Power and made *SUEZ* (38) and others in Hollywood.

KIYOSHI ATSUMI (68) was Japan's most famous movie star. From 1969 until recently he played the comic vagabond Tora-San in 48 features. It was the world's longest running film series.

LEW AYRES (Lewis Ayer) (89), from Minneapolis, MN, made his film debut in 29. Known for the anti-war classic *ALL QUIET ON THE WESTERN FRONT* (30), he was called "a disgrace" by *Variety* for being a CO (he served as a medical aide) during WWII. Ayers was also in *PANIC IN THE AIR* (36), starred in the *DR. KILDARE* series (38-42), and was in *FINGERS AT THE WINDOW* (42), *THE DARK*



MIRROR (46) and *DONOVAN'S BRAIN* (53). By the 70s, was in many TV sci fi movies starting with *EARTH II* (71) plus *BATTLE FOR THE PLANET OF THE APES* (73), *THE END OF THE WORLD* (77), *DAMIEN: OMEN II* (78), *BATTLESTAR GALACTICA* (78) and *SALEM'S LOT* (79). His first two wives were actresses Lola Land and Ginger Rogers.

JANE BAXTER (Feodora Forde) (87), from Germany, was in (mostly British) movies, including *THE CLAIRVOYANT* (35).

ULRICH BEIGER (78), from Munich, was in the Edgar Wallace movies *THE FACE OF THE FROG* (59), *THE TERRIBLE PEOPLE* (60), *THE FORGER OF LONDON* (61) and *THE RINGER* (64). He was also in *THE GREAT ESCAPE* (62) and many others.

JASON BERNARD (58), from Chicago, was in *BLUE THUNDER* (83), *ALL OF ME* (84), *NO WAY OUT* (87) and *COSMIC SLOP* (94). He died of a heart attack while driving in L.A.

BIBI BESCH (56), born in Vienna and raised in NY State, was in *THE PACK* (77), *HARDCORE* and *METEOR* (both 79), *STAR TREK II* and *THE BEAST WITHIN* (both 82), *THE DAY AFTER* and *LONELY LADY* (both 83), *TREMORS* (89) and *KILL ME AGAIN* (90). She also appeared on soap operas and many other TV programs. Actress Samantha Mathis (*PUMP UP THE VOLUME*) is Besch's daughter. Besch had cancer.

S. F. BROWNRIGG (59), from Eldorado, Arkansas, was the Dallas based director best known for *DON'T LOOK IN THE BASEMENT* (73). He had been the soundman for Larry Buchanan's *NAKED WITCH* (60), Irvin Berwick's *STRANGE COMPULSION* (64) and others and went on to direct *POOR WHITE TRASH 2* (aka *SCUM OF THE EARTH*) (74), *KEEP MY GRAVE OPEN* (79) and *THINKIN' BIG* (86). He married *NAKED WITCH* star Libby Hall.

EDWARD CARLIN (64), from The Bronx, was a producer of features including *SWINGING BARMAIDS* (75), *MOONSHINE COUNTY*

EXPRESS (77), *THE EVIL* (78), *TANYA'S ISLAND* and *BATTLE BEYOND THE STARS* (both 80) and headed foreign sales for Corman's *Concorde/New Horizons*.

MARCEL CARNE (90), from Paris, made classic films, some during the German occupation, including *THE DEVIL'S ENVOY* (42) and *LES ENFANTS DU PARADIS* (45). His last feature was a documentary, *THE BIBLE* (74).

MARIA CASARES (Quiroga) (74), from Spain, was the star of Marcel Carne's *LES ENFANTS DU PARADIS* (45) and later was *Death in*



Luana Anders

Cocteau's **ORPHEUS** (50). She was also in **THE TESTAMENT OF ORPHEUS** (60).

VIRGINIA CHRISTINE (Kraft) (76), from Stanton, Iowa, was in films since 43, including **THE MUMMY'S CURSE** (44), **THE KILLERS** and **HOUSE OF HORRORS** (both 46), **HIGH NOON** (52), **INVASION OF THE BODY SNATCHERS** and **NIGHTMARE** (both 56), **BILLY THE KID VS. DRACULA** (66) and **DAUGHTER OF THE MIND** (69). She appeared on **SUPERMAN**, **SCIENCE FICTION THEATRE**, **TWILIGHT ZONE**, **THRILLER**, **THE INVADERS** and was Mrs. Olson on Folger's coffee commercials for 21 years. She was married to actor Fritz Feld.

ALYCE KING CLARKE (Driggs) (80) from Payson, Utah, was part of the Driggs Family Of Entertainers (including 8 children), the King Sisters (13 chart hits from 41-45) and later, the King Family. She was married to actor Robert Clarke.

CLAUDETTE COLBERT (Claudette Lily Chauchoin) (92), from Paris (but raised in Manhattan), made her film debut in 27, received an Oscar for **IT HAPPENED ONE NIGHT** (34) and retired in the early 60s after 64 features. She was in **THE HOLE IN THE WALL** (29), **THE SIGN OF THE CROSS** (32), **FOUR FRIGHTENED PEOPLE** and **CLEOPATRA** (both 34) and **MAID OF SALEM** (37). By 1938, she was Hollywood's highest paid performer. She died in her Barbados home. Her first husband was actor/director Norman Foster (a regular in Mr. Moto movies).

ROB COLLINS (32), from Manchester, England, was the main songwriter and keyboardist for The Charlatans (U.K.) who had 2 top 20 English hits in 90. Collins, who died in a car crash, had served 4 months in jail for driving the getaway car during a bank robbery. He died last July.

S. R. CRAIN (85), from Augustine, TX, was the founder and last surviving member of the Soul Stirrers gospel group. He brought Sam Cooke into the group and later became the pop star's business partner and road manager.

JORDAN CRONENWETH (61), from L.A., was the cinematographer for **BREWSTER MCCLOUD** (70), **ROLLING THUNDER** and **CITIZEN'S BAND** (both 77), **ALTERED STATES** (80), **CUTTER'S WAY** (81), **BLADE RUNNER** (82), **STOP MAKING SENSE** (84), **PEGGY SUE GOT MARRIED** (86), **U2: RATTLE AND HUM** (88) and many other features. Cronenweth had been a camera operator on 60s films including **IN COLD BLOOD** (67). He had Parkinson's Disease.

BILL DOGGETT (80), from Philadelphia, was an organist/pianist who worked with the Lucky Millinder Band, Louis Armstrong, Louis Jordan and the Ink Spots. He signed with King records in 52 and his "Honky Tonk Pts. 1 + 2" made it to #2 (#1 R+B) in 56. Other singles placed higher on the R+B charts but 8 of them were also on the pop charts (56-61). Doggett later recorded for various labels.

JOANNE DRU (Leticia LaCock) (74), from Logan, WV, was a model who made her acting debut in 46 and was in several classic westerns, **ALL THE KINGS MEN** and **711 OCEAN DRIVE** (both 50), **OUTLAW TERRITORY** (53- in 3D), **THE WARRIORS** (55) and **SEPTEMBER**

STORM (60-in 3D). She retired in 65 but returned for the Italian **SUPERFUZZ** (81). Her brother is Peter (**HOLLYWOOD SQUARES**) Marshall. Her first two husbands were singer Dick Haymes and actor John Ireland.

MAURICE DUKE (86) produced "103" (?) movies including **DISC JOCKEY** (51), **BELA LUGOSI MEETS A BROOKLYN GORILLA** (52), **SABU AND THE MAGIC RING** (57), **TWIST ALL NIGHT** (61) and **THE CANDIDATE** (64). He also managed Duke Mitchell and Sammy Petrillo, Mickey Rooney and Zero Mostel.

HERB EDELMAN (62), from Brooklyn, was known for several Neil Simon roles, but he was also in **IN LIKE FLINT** (67), **THE YAKUZA** (75), **GOIN' COCONUTS** (78), Jerry Lewis' **CRACKING UP** (83) and Jackie Chan's **WHEELS ON MEALS** (84).

MARK FRANKEL (34), from London, starred in **LEON THE PIG FARMER** (95) and various British and American TV movies and shows including **KINDRED**, **THE EMBRACED**. Frankel died in a motorcycle accident. His last credit was **ROSEANNE'S GRAVE**.

STEPHEN FRIEDMAN (59), from Brooklyn, produced **THE LAST PICTURE SHOW** (71), **EYE OF THE NEEDLE** (81), **THE INCUBUS** (82), **ALL OF ME** (84), **ENEMY MINE** (85) and others.

MARGE GANSER (Marguerite Dorste), (48), from Queens, was one of the Shangri-Las who had 6 top 40 hits (64-66) including the #1 "Leader Of The Pack." Ganser died from breast cancer, although some books claimed she had died years ago from drugs. She had worked for NYNEX. Her identical twin sister Mary Ann died in 71.

LARRY GATES (81), from St. Paul, MN, was Dr. Kaufman in **INVASION OF THE BODY SNATCHERS** and was in **UNDERWORLD U.S.A.** and **THE YOUNG**

SAVAGES (both 61) and **AIRPORT** (70). Gates appeared on **ONE STEP BEYOND**, **ALFRED HITCHCOCK**, **TWILIGHT ZONE** and **THE INVADERS** and was a regular on **THE GUIDING LIGHT**.

BOB GIBSON (64) was a folk musician (guitar and banjo) and singer whose first release (in 57) was **Folksongs Of Ohio** (Stinson 10"). He later recorded for Riverside and Elektra.

MILES GOODMAN (47), from L.A., wrote the scores for **BEING THERE** (79), **LITTLE SHOP OF HORRORS** (86), **LA BAMBA** (87) and others.

BRYANT HALLIDAY (68), from NYC, starred in the British horror movies **DEVIL DOLL** and **CURSE OF THE VODOO** (both 64), **THE PROJECTED MAN** (66) and **HORROR ON SNAPE ISLAND** (71). In the 50s Halliday co-founded Janus Films, a leader in foreign and art house distribution. He also was in 60s French movies and in recent years was a TV producer, director and actor for French TV and theatre.

EDDIE HARRIS (62), from Chicago, was a tenor sax player and singer who had a top 40 version of "Exodus" (Vee-Jay - 61) and later had more R+B hits on Atlantic (68-74). He also recorded with Les McCann.

CAMILLA HORN (93), from Frankfurt, made her screen debut in Murnau's **FAUST** (26) and went on to 7 decades of German, British, American and Italian features.



Claudette Colbert

LEONARD KATZMAN (69), from NYC, was famous for producing the DALLAS series, but he also worked on his uncle Sam Katzman's serials (like SUPERMAN), directed SPACE MONSTER (65), was a producer of ROUTE 66 and THE WILD WILD WEST and produced the FANTASTIC JOURNEY and LOGAN'S RUN TV series.

MILOS KOPECKY (73), from Prague, Czechoslovakia starred in Karel Zeman's BARON MUNCHAUSEN (61), the sci fi comedy MAN IN OUTER SPACE (62), LEMONADE JOE (67) and others.

DOROTHY LAMOUR (Mary Leta Dorothy Kaumeyer) (81), from New Orleans, was a former big band singer who was in 7 popular Hope/Crosby road movies ending with ROAD TO HONG KONG (62). Starting her acting career as women in sarongs with names like Ulah or Tura, she was in JUNGLE PRINCESS (36), THE HURRICANE (37), HER JUNGLE LOVE (38), TYPHOON (40), MY FAVORITE BRUNETTE (47), THE LUCKY STIFF (49) and THE GREATEST SHOW ON EARTH (52). She later appeared in PAJAMA PARTY (64), THE PHYNX (69), DEATH AT LOVE HOUSE (76), and CREEPSHOW 2 (87).

LAURA LAPLANTE (92), from near St. Louis, Missouri was in 75 (mostly silent) films. She signed with Universal at 17 and became their top female star. Laplante (her real name) was in the serials PERILS OF THE YUKON (17) and AROUND THE WORLD IN 80 DAYS (23), Paul Leni's THE CAT AND THE CANARY (27) and THE LAST WARNING (part sound - 28) and the early sound musicals SHOW BOAT (29) and THE KING OF JAZZ (30). She was married to director William Seiter and Warners producer Irving Asher. Her British born son is Tony Asher who co-wrote many classic Beach Boys songs.

MARK LENARD (68), from Chicago, was a Broadway actor known for playing Spock's Vulcan father on STAR TREK (60s and TNG) and in 4 STAR TREK movies. He was also in HANG 'EM HIGH (68) and TV work included WAY OUT, STAR TREK (other roles), WILD WILD WEST, MISSION IMPOSSIBLE, PLANET OF THE APES (regular) and BUCK ROGERS.

MARCELLO (Vincenzo Domenico) **MASTROIANNI** (72), from Fontana Liri, Italy, was in over 150 movies starting in 47 (a bit part) but became an international star in LA DOLCE VITA (60). Known for his many roles for Fellini and with Sophia Loren, some interesting credits were GHOSTS OF ROME (60), THE TENTH VICTIM (65), SHOOT, LOUD, LOUDER... I DON'T UNDERSTAND (66), THE STRANGER and GHOSTS ITALIAN STYLE (both 67), WHAT? (72), LA GRANDE BOUFFE (73) and BYE BYE MONKEY (78). Married since 48, he also had a son with Catherine Deneuve. He had cancer.

RUGGERO MASTROIANNI (66), from Italy, was the editor of most of Fellini's films starting with JULIET OF THE SPIRITS (65), plus THE 10th VICTIM (65), SHOOT LOUD, LOUDER... I DONT UNDERSTAND (66), THE DAMNED (69), TALES OF ORDINARY MADNESS (83) and many others. He was a younger brother of Marcello.

BILL MONROE (84), from Rosine, Kentucky, was "the father of bluegrass," a singer and banjo, mandolin and guitar player who first recorded in 36. He joined the Grand Ole Opry in 38 and (with his Blue Grass Boys), had 9 top 20 country hits (46-59). His "Blue Moon Of

Kentucky" was covered by Elvis. Monroe appeared in SECOND FIDDLE TO A STEEL GUITAR (65) and was still doing shows in his 80s.

GREG MORRIS (61), from Cleveland, was Barney Collier on MISSION: IMPOSSIBLE (66-73). He was also in THE LIVELY SET and THE NEW INTERNS (both 64) and THE SWORD OF ALI BABA (65) and appeared on THE TWILIGHT ZONE, THE SIX MILLION DOLLAR MAN, WONDER WOMAN and other shows. His son Phil played Barney in the 80s MISSION: IMPOSSIBLE series. Morris had cancer.



Dorothy Lamour



Laura La Plante

JEAN MUIR (Fullarton) (85) from Suffern, NY, was in films since 33, including A MIDSUMMER NIGHTS DREAM (35) and THE LONE WOLF MEETS A LADY (40) and did stage work. In 50 she was blacklisted and fired from THE ALDRICH FAMILY TV show. Muir taught drama at a Missouri college in the 60s.

GENE NELSON (Berg) (76), from Seattle, directed HAND OF DEATH (62), HOOTENANNY HOOT (63), YOUR CHEATIN' HEART and KISSIN COUSINS (both 64), HARUM SCARUM (65), THE COOL ONES (67) and many TV episodes (THE RIFLEMAN, STAR TREK, IRONSIDES, MOD SQUAD, GET CHRISTIE LOVE...). Nelson started as an athletic dancer and

choreographer in 50s musicals and also acted in CRIME WAVE (54), THE ATOMIC MAN (56), THUNDER ISLAND (63) and others.

CHARLES O'NEAL (92), from Raeford, NC, was an actor who became a screenwriter in the 40s. He co-wrote THE SEVENTH VICTIM (43) and CRY OF THE WEREWOLF (44) and wrote I LOVE A MYSTERY (45), RETURN OF THE BADMEN (48) and many TV episodes (UNTOUCHABLES, LASSIE...). Ryan O'Neal is his son and Tatum and Griffin are his grandchildren.

JOAN PERRY (Cohn) (Betty Miller) (85), from Pensacola, FL, was a model who married Columbia boss Harry Cohn. After a half dozen roles at Columbia in the 30s, she was in NINE LIVES ARE NOT ENOUGH and INTERNATIONAL SQUADRON

both in 41 with Ronald Reagan at Warners. Her third husband was actor Laurence Harvey.

WILLIAM PRINCE (83), from Nichols, NY, was a Broadway actor also in movies since 44, including DEAD RECKONING (47), William Castle's MACABRE (58), THE STEPFORD WIVES (75), FAMILY PLOT and NETWORK (both 76) and SPONTANEOUS COMBUSTION (89). He was also on many TV programs (including TALES OF TOMORROW and INNER SANCTUM) and soap operas.

JULIET PROWSE (59), born in Bombay, India (and brought up in S. Africa), was a dancer in musicals who also co-starred in G.I. BLUES (60). She was "romantically linked" with Elvis then engaged to Sinatra. She was later in WHO KILLED TEDDY BEAR (65) with Sal Mineo and footage of her Vegas act showed up in SPREE (67) (she sued). Prowse had cancer.

BERYL REID (76), from Hereford, England, was a music hall then London stage comedienne, who began acting in films in the 50s and starred in the controversial THE KILLING OF SISTER GEORGE (stage

and screen- 68). Some later roles were in *THE ASSASSINATION BUREAU* (69), *THE BEAST IN THE CELLAR* (71), *DR. PHIBES RISES AGAIN* (72), *PSYCHOMANIA* (73), *CARRY ON EMMANUELLE* (78), *YELLOWBEARD* (83) and *THE DOCTOR AND THE DEVILS* (85). She also appeared on many TV programs and wrote several books.

JERRY RIVERS (68), from Nashville, toured and recorded with Hank Williams as one of the Drifting Cowboys and later toured and recorded with Ray Price, Loretta Lynn, Johnny Cash, Lefty Frizzell and Hank Williams Jr.

JOE SENECA (82), from Cleveland, was part of The Three Riffs song and dance group for 20 years (recording for Savoy, Apollo and other labels) and wrote hit songs for others. Seneca later acted on Broadway and in films including *CROSSROADS* (86), *MURDER ON THE BAYOU* (87) and *THE BLOB* (88).

TUPAC SHAKUR (25), from The Bronx, was a rap star who acted in *JUICE* (91), *POETIC JUSTICE* (93), *ABOVE THE RIM* (94), *BULLET, GANG RELATED* and *GRIDLOCK* (all filmed in 96). Arrested many times, he was out on bail after serving 8 months for sexual abuse charges when he was killed in a drive by shooting in Las Vegas.

LILA SHANLEY (86), from L.A., a founding member of the Screen Actors Guild and The Stunt Woman's Assn., was a stunt double in over 100 movies from the 30s (*HURRICANE*, *GONE WITH THE WIND*...) to *PREDATOR*, *THE NAKED GUN* and *TRUE LIES*.

CATHERINE SCORSESE (84), from Little Italy in NYC, appeared in her son's *WHO'S THAT KNOCKING AT MY DOOR?*, *GOODFELLAS*, *CAPE FEAR*, *CASINO* and others. She was also in *DESPERATELY SEEKING SUSAN* and *GODFATHER III*.

KWAN TAK-HING (91), from Guangzhou, China, was a former Cantonese Opera actor who played martial arts hero Huang Fei-hung in "80" Hong Kong movies (and on TV) from 49 to the early 70s. He also ran a martial arts training school.

MEL TAYLOR (62), from Brooklyn, was a California session drummer who played on "The Monster Mash" and early Herb Alpert records. He joined the Northwest based Ventures in 62 (the original drummer was in a car crash), quit in 67 but rejoined in 78. The group was seldom big on the singles charts but have recorded "150" (!) LPs (17 went top 40) and starred in the Japanese movie *BELOVED INVADERS* (65). Taylor had cancer. His son Leon is replacing him in The Ventures, who are still recording and still big in Japan. Taylor's younger brother Larry was the bassist for Canned Heat. Mel died last August.

HARRY THOMAS (80s?), from Washington D. C., was the makeup artist on many (mostly) low budget sci fi and horror features including *CAT WOMEN OF THE MOON*, *KILLERS FROM SPACE* and *SHE DEMONS* to name just a few. He worked on features by Corman, Fuller and Friedman and many adult titles (*NOT TONIGHT HENRY!*, *HOUSE ON BARE MOUNTAIN*, *THE GOLDEN BOX*...) and TV shows (including *SUPERMAN* and *STAR TREK*). Recently noted for his work on Ed Wood projects (*GLEN OR GLENDA*, *JAILBAIT*, *BRIDE OF THE MONSTER*,

PLAN NINE, THE BRIDE AND THE BEAST, *NIGHT OF THE GHOULS* and *ORGY OF THE DEAD*), Thomas was played by an actor in *ED WOOD* and he appears in the recent *HAUNTED WORLD OF ED WOOD*. PV will publish a career interview and a complete (as possible) filmography soon.

TINY TIM (Herbert Buckingham Khaury) (66), from NYC, was a regular in Greenwich Village coffee houses before briefly becoming an international sensation after "Tiptoe Thru' The Tulips With Me" (originally a hit in 29) made it to #17 in June, 68. His first Reprise LP made it to #7 and he was married on *THE TONIGHT SHOW* in 69. Tim appeared in *YOU ARE WHAT YOU EAT* (68), Bill Rebane's *BLOOD HARVEST* (86) and the recent *MESSAGE OF LOVE: THE ISLE OF WIGHT FESTIVAL 1970*. He continued to record for various small labels and lived in Minneapolis with his 3rd wife.

TOWNES VAN ZANDT (52), from Ft. Worth, TX, was a influential folk/country songwriter and singer who recorded the first of his many LPs (for Poppy, Tomato and Sugar Hill) in 68. His songs (including "Pancho And Lefty") were covered by country artists. Van Zandt, who, as a teen, was institutionalized as a "manic depressive with schizophrenic tendencies," died from a heart attack.



Howard Vernon

HOWARD VERNON (Mario Lippert) (82), from Baden, Switzerland, was in movies since 45 but is known to many as *THE AWFUL DR. ORLOF* (61) and for acting in over 2 dozen more (!) Jesus Franco movies. Some of the character actors many other credits are *THE ADVENTURES OF CAPTAIN FABIAN* (51), Lang's *THE THOUSAND EYES OF DR. MABUSE* (60), Godard's *ALPHAVILLE*, *THE TRAIN* and *WHAT'S NEW PUSSYCAT* (all 65), *THE POPPY IS ALSO A FLOWER* (66), Vadim's *THE GAME IS OVER* (67), *THE BLOOD ROSE* (69), *DAY OF THE JACKAL* (72), *LOVE AND DEATH* (75), *BLOOD LUST* (81), *THE HOWL OF THE DEVIL* (88), *NIGHTMARE ON THE 13TH FLOOR* (90), and *DELICATESSEN* (91). Vernon, who was fluent in English (his mother was American), French and German, lived in Paris since after the war. He died there last July.

FORREST BENJAMIN WOOD (76), from Ticonderoga, NY, was in *THE BOSTON STRANGLER* (68), *THE OMEGA MAN* (71), *SOYLENT GREEN* (73) and *AIRPORT 1975*. He also wrote songs including "Laura Lee," the theme from *MAJOR DUNDEE*.

FARON YOUNG (64), from Shreveport, LA, made the country charts 89 times from 53 to 89 (on Capitol, Mercury and MCA). Several songs crossed over to the pop charts and "Hello Walls" (61) went to #12. He co-starred in 3 mid 50s westerns and *COUNTRY MUSIC HOLIDAY* (58) and was also in *COUNTRY MUSIC CARAVAN* (64), *SECOND FIDDLE TO A STEEL GUITAR* (65), *NASHVILLE REBEL* and *ROAD TO NASHVILLE* (both 66) and *WHAT AM I BID?* (67). Young, who founded Country Music News, shot himself.

Thanks to: Richard Harlan Smith (NYC), Mark J. Price (Canton, Ohio), Eric Caiden (Hollywood), Harold Pfeffer (The Bronx) and Richard Gordon (NYC).

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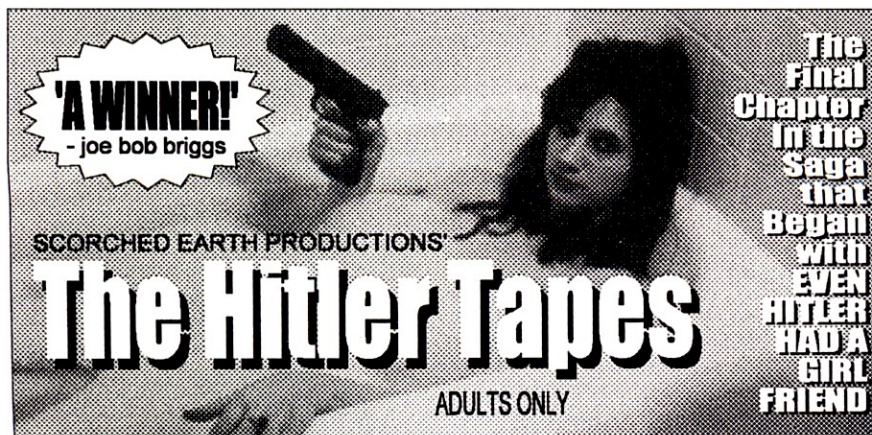
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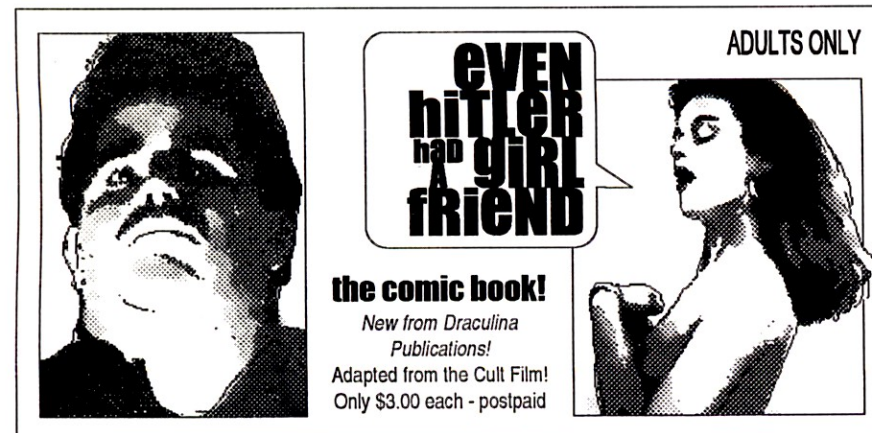
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